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Camille is a favorite part with new actresses. With The Lady of Lyons and The Hunchback it shares about equally the honors of introducing fresh faces to the public. But for all that it is not a good *début* piece. Two of the strongest acts belong to Armand, and Camille has but one great opportunity in the last act. Etelka Borry essayed the rôle at the Fifth Avenue Monday night. There was a fair audience present, largely composed of professional people—the most difficult to please. Mlle. Borry succeeded in interesting them and created a favorable impession, if nothing more.

Her face is strongly Hebraic in cast; her figure is good; her waist exceedingly small; her presence on the whole pleasing. Her voice is of agreeable quality, although not especially powerful, and her pronunciation of English far purer than Modjeska's or Rhéa's. Her conception of the part of Camille differs in no essential respect from that to which we are accustomed, and in the details of stage business, etc., she adheres to the conventional closely. It cannot truly be said that she runs the whole gauntlet of emotion as some actresses do in this part, for she erred rather in the direction of underacting it. Everything that she did was conscientious, careful and correct. The intense scenes she acted with artistic skill, but there was an absence of fervor and feeling. With the impersonation little fault can be found, and equally little praise bestowed. While every line, movement and gesture was given in the right place and in a strictly proper manner, the coldness and lack of magnetism, which are Mlle. Borry's fatal attributes, prevented her from scoring more than a mild form of *succes d'estime*. We had expected to find a raw amateur—we discovered a woman who thoroughly knows her business. In the scene with Monsieur Duval she was at her best, coming nearer a display of strong emotional acting than at any other point of the play. In the last act she dispensed with the cough which Mrs. Lander originated and nearly all the succeeding Camilles copied. Her simulation of illness was not vivid enough to account for the sudden taking off that closes the drama. There was very little feebleness visible in her speech and action previous to the death.

Harry St. Maur was the Armand. In the first three acts he was ineffective; but the fourth act he played better than it has been played by any actor we have seen with the one exception of Charles Thorne. In appearance Mr. St. Maur was the ideal of the Parisian youth that Dumas pictures. H. B. Norman handled the delicate scene with Camille in Act III. with more tenderness than we generally observe. Will Cowper as Gaston, David Murray as De Varville and Julian Magnus as Gustave were efficient. The Madame Prudence of Mme. Michels was a satisfactory performance, as was also the Nichette of Blanche Gray, who made her r'entrée to the stage on this occasion. Miss Roseborough was a capable Nannie.

Last night Adrienne Lecouvreur was acted, with Borry as Adrienne, Harry St. Maur as Maurice De Saxe, David Murray as De Bouillon, H. B. Norman as Michonnet and Blanche Gray as the Princess.

* * *

Every seat in the Cosmopolitan was occupied Monday night, and Manager Hickey was happier than he has been for some time. Callender's Colored Minstrels was the attraction that drew the crowd together. They gave the best performance of the kind we have had, and there is no exaggeration in the statement that it is the best negro organization ever put out on the road. Nearly a hundred darkies appeared in the first part. Forty of these were active performers, the remainder comprising the chorus. Kersands gave his amusing facial gymnastics and sang a comic ditty; Wallace King, whose voice is as pure as molten silver, sung a ballad with great sweetness, and a number of others vocalized both comically and seriously to the real entertainment of the spectators. The second part was made up of sketches and specialties. Three little nigger boys sung and danced; a large body of clog dancers gave a zouave lightning drill; Bob Mack entered the pit with his bantam cock, and fought a sham battle, and after several other acts the show concluded with a Southern character sketch, introducing the whole company. In every respect the performance is interesting, and it passes away an evening merrily.

* * *

On Friday evening Langtry appeared before a crowded house at the Fifth Avenue, as Juliana in Tobin's Honeymoon. The audience, for the most part, appeared to be made up of curiosity seekers. It was a fitting gathering, in which slick-haired country-folks and Quaker-ish-cut men and women preponderated, and the regular theatre-goers were few and far between. All their interest was centred on the Lily's first appearance—which further went to show that the assemblage chiefly included the merely curious, for had the majority of them seen the lady once, they could not possibly have had any interest in seeing her again.

Langtry was amateurish as Juliana, as in everything else she has attempted. It could not be otherwise in the case of a person who is not gifted with the dramatic instinct, and whose inexperience precludes the possibility of artistically treating the more ambitious characters of the drama. In the first act she wore a dress that quite freely exposed her figure, and as nothing further was required in the way of acting than to look haughty, she managed to get through with it passably well. In the second and succeeding acts she was not so successful, utterly failing to embody the ideas of the author or to trace the gradual subjugation of the shrew while undergoing the taming process of her husband. There were no recalls or summonses before the curtain, except after the country dance which ends Act Four. It was danced so well by the supernumeraries that the audience applauded loudly, wishing a repetition. Langtry, whose saltatorial performance reminded us irresistibly of Neil Burgess' funny bob dance in his new play, Vim, mistook the plaudits as meant for her own proper self and bowed her misplaced acknowledgments in front of the curtain. To sum her acting up briefly, we may say that it was inexpressibly tedious. It there had been another act to the comedy everybody would have fallen asleep. The dress she wore in Act One was an exquisite affair, and the profusion of Gebby's diamonds with which it was decked added lustre to the *toilette*. Its beauty served, however, to emphasize the falsity of the lady's claims to exceptional comeliness. Her face looked neither handsome nor pretty, and when wreathed in its extraordinary smile it was absolutely ugly! The royal crank who bestowed upon her the distinction of being the queen of lovely women is responsible for an enormous load of sins—indeed, he is indirectly responsible for her theatrical exploits and her American tour. Surely, the prayers of the universe are needed in the poor chap's behalf!

Frank K. Cooper's Aranza was a very good performance, raising him to a higher place in our estimation that he has hitherto held. Possibly, his delivery of some of the lines was a trifle commonplace; but he was earnest, conscientious, and by far the most satisfactory feature of the cast. Beside Mrs. Langtry he shone like an electric light beside a tallow candle. A Dude played Count Montalban execrably. His mincing airs and nancyish grins were intolerable. Harry Dalton, albeit not thoroughly *en rapport* with the text, made a good Rolando. The Jacques of J. G. McDonald was a natural and humorous piece of acting. The scene where Jacques masquerades as the Duke lightened up the entire evening. We shall remember Mr. McDonald with gratitude. Kate Pattison's Volante was pleasing, but not especially noteworthy. The confession scene she acted prettily. Sara Lascelles was good as Zamora.

Throughout the rest of the week Langtry played to crowded houses, the matinée receipts being especially large.

* * *

Thursday last ushered in the benefits, which appear annually with as much regularity as Spring lamb and mint sauce and strawberries and cream. At the Fifth Avenue, Kate Pattison held forth in The Cynic, and at the Union Square Musical Director Tissington presented a mixed bill of entertainment. Miss Pattison's volunteers—with a single exception—were all English people. Emily Faithfull endeavored to secure the assistance of several American professionals; but all followed the lead of Laura Don, and properly declined to study long parts for a stranger, who could secure plenty of her own country-people, who were, moreover, bounden to her by ties of friendship. The Langtry company and several members of Wallack's appropriately tendered their services.

Hermann Merivale's Cynic was never previously acted in this country. Hermann Vezin played it very successfully *en tour* through the British provinces, and Miss Pattison was a member of his company. The piece is skilfully constructed and cleverly written. The language is trenchant, the characters carefully drawn, and the whole work, as a slightly exaggerated picture of English manners is interesting. The Cynic, however, is not a play in which a woman can create a deep impression, for the reason that the best female part is completely overshadowed by the character of Count Lestrange, which is the central figure—and by no means an agreeable one—of the story. Some of the comedy passages are really witty, the brilliant *repartee* reminding one of certain portions of the dialogue of Forget-Me-Not. Miss Pattison did all that was possible with Daisy Brent, acting the part with the precision and effect proceeding from long acquaintance. The surprise of the afternoon was the Lestrange of C. P. Flockton. The part is a very long one, and the actor had but a short time in which to prepare. He is, therefore, deserving of the more credit for the exceedingly impressive manner in which he portrayed it. Mr. Wallack should have been present to find out the capabilities of an actor who, since his connection with the new Broadway house, has been obscured by assignment to parts without opportunities. Frank Cooper, as Guy Faucit, a truly good young man; J. G. Macdonald, as Lord Rosherville, a humorous personation, and Florence Chalgrove, as Lady Luscombe, were quite satisfactory. Little Miss Measor and Sara Lascelles also acquitted themselves in a manner worthy of favorable mention. The theatre was comfortably filled down stairs, and Miss Pattison realized a neat sum.

Down at the Square Mr. Tissington's friends rallied in force. Ruth's Romance was played by Miss Saker and the other members of Wyndham's company who enact it nightly. Richard Mansfield gave a recitation cleverly, but in his inimitably egotistic style. Osmond Tearle delivered a "poem." McCaull's company sang the second act of the Sorcerer. Nat Salsbury, Nellie McHenry and John Webster gave a specimen of their Greenroom Fun. Bessie Byrne declaimed acceptably. In an artistic as well as a pecuniary way, Tissington's testimonial was highly satisfactory. The chieftain will lead his select and trusty band from now forth with renewed enthusiasm.

* * *

A Miss Florence Richmond appeared at the Bijou Thursday afternoon in Led Astray. There was a good-sized audience present, and they seemed to be much pleased with Miss Richmond's performance of the Countess. We were not.

* * *

Harry Pitt changed his bill at the Bijou Saturday night, presenting James Albery's three-act comedy, The Two Roses. Mr. Pitt's well-directed efforts to give a season of modern comedy fitly acted drew a larger house than attended his first performance of Caste, as there is a growing disposition on our public's part to encourage endeavors worthy of appreciation in the dramatic line. We may say at once that the spectators were disappointed—the slovenly manner in which the new comedy was acted contrasted strongly with the well-nigh perfect representation accorded Caste. The piece dragged from beginning to end; the waits between the acts seemed interminable. Evidences of insufficient preparation were plentiful in the frequent mixing up of the lines, and the audience left the theatre after it was over in a natural ill-humor.

Cleverly acted, The Two Roses would be an exquisite little play. The dialogue boasts of much healthy wit, and the author's character drawing is far more successful—as well as more ambitious—than we look for in the compositions of the English playwrights of the present day. The part of Digby Grant is limned with Dickens-like skill, while those of the daughters, the blind man, the commercial traveller, and the young hero, are distinct types. Although the piece has been acted before in this country, the story of it is not familiar to the majority of our readers, so we will epitomize it. Digby Grant is a middle-aged man in reduced circumstances, who lives on his wits and his claims to gentility. Meanness and avariciousness are his principal traits. With the soft tongue of flattery, he soothes the choleric spirit of his landlady, and obtains small loans—which he never repays—from his friends. Over his daughters Lottie and Ida (the "two roses") he exerts a petty tyranny. Lottie is loved by Jack Wyatt, an easy-going, would-be philosophic journalist, and she fully returns the feeling, while Ida's affections are ensnared by Caleb Deecie, a cheery, mirth-making blind man. In the First Act, Mr. Jenkins, a commercial traveler, pops in, according to his custom, at Grant's lodgings with presents of wine for the father and various samples from his case for the girls. Mr. Jenkins is about to be married to a wealthy widow, and he invites Grant to the ceremony. The latter demurs because he does not happen to possess a presentable attire. Mr. Jenkins offers to provide a suit from his copious stock, and goes out for that purpose. Some love scenes between the young people follow, and then Mr. Furnival, a lawyer, makes his appearance, closets himself with Grant, and tells that gentleman that he has fallen heir—in the absence of a nearer relative—to the great estate of Mr. de Chaperon. Mr. Grant is presented with a cheque-book by the attorney, who has placed £2,000 to his credit at the bank. This astonishing prosperity creates an equally astonishing transformation in Grant. All the detestable meanness of his inner nature comes to the surface. Haughtily and insultingly he tenders to Jack, Caleb, Mr. Jenkins and his landlady in turn, "a little cheque," and with this and a wave of the hand he dismisses all their past services during the period of his poverty. He furthermore forbids his daughters to hold any communication with their lovers, whose suits he had previously exerted himself strenuously to further with a view to ridding himself of the expense of their maintenance.

Act Two is laid at Wyatt's lodgings, in the house presided over by the Xantippic Mrs. Jenkins, who has effectively hen-pecked the commercial traveler and reduced him to the most abject submission to her every whim. Jack spends his time philosophizing, while his friend Caleb rails at his humbuggery. Lottie visits the house unbeknown to her lover, and brings him anonymous presents of silver spoons and similar articles. This disobedience is discovered by Mr. Grant de Chaperon, who removes her to his suburban villa, where she pines and sickens for the man she has set her heart on. Here the personages of the play congregate at a charity fete. Lawyer Furnival reappears and acquaints the purse-proud Grant with the intelligence that the de Chaperon property is not his, as the last heir has been found in the person of Caleb Deecie. This, of course, leads to a happy settlement of all outstanding love affairs. Grant, to insure himself against poverty, gladly consents to the marriage of his daughters with the objects of their choice, and the piece ends.

This summary will show that, like all modern English comedies, there is an absence of plot and passion. The charm of Two Roses rests on its naturalness, the prettiness of many incidental episodes, the variety of contrasting character it presents to view and the smartness of its dialogue. The sentiment of the soft passages is more of diminutive—and the atmosphere of the whole piece is healthy. Paucity of plot and lack of interesting action are the faults which will prevent its ever becoming a favorite with American audiences, who must have plays that absorb the attention and furnish an attractive activity of movement. Words, words, words, satisfy the phlegmatic Briton; but the average Yankee wants something more. Nor is his Oliver Twistic propensity either unnecessary or unreasonable.

The hard work of the piece fell on the shoulders of Harry Pitt, who played Digby Grant. In the first act he acquitted himself very creditably, but after that he went all to pieces. His make up was capital, and the earlier scenes with Mrs. Cupps, Mr. Furnival and the daughters he acted extremely well, winning hearty approbation from the audience. In the second act he lost sight of the character he was endeavoring to play and forgot his lines. From here on to the end he was at sea and ended in a sorry fashion what had promised well at the start. We are informed that Mr. Pitt was seriously indisposed on this occasion. This explained the failure to sustain his artistic reputation; but it did not prevent the audience, who had built high hopes on Mr. Pitts' splendid Hawtree in Caste, from feeling grievously disappointed. Eben Plympton was as artificial as Jack Wyatt as he had been natural in the previous play. All his offensive Cockneyisms and Mary Ann manners cropped out again. He should take pattern after pretty Nelly Howard, a little creature who played Lottie Grant with such simplicity and grace as to win every person in the house. She is graceful and unusually intelligent. Her voice is as clear as a bell, and she thoroughly understands how to modulate its pure, searching tones most advantageously. Her pronunciation is beautifully distinct and correct. When we saw her marching with the boy pirates in Archie Gunter's ill-fated Dime Novel we did not dream that she possessed an unusual amount of talent. It was the unanimous verdict of many old-stagers on Saturday night that they had never seen a similar part acted with such charming artlessness. Earle Sterling was very good as Caleb Deecie. His simulation of blindness was not well done. A character in the piece describes him as "unconscious of his affliction." The audience were made totally unconscious of it, too. William Davidge played Furnival excellently, although he has little to do except ejaculate "Dear Me!" Felix Morris' Mr. Jenkins was a careful performance, humorous to the extent that the lines of the author allowed. Mr. Morris is so enthusiastic and earnest in every part he undertakes that the audience cannot help appreciating his efforts to please them. Bessie Robins was satisfactory as Ida. Emily Jordan Chamberlain (why not drop one of those names Mrs. C? They're a sore trespasser on the critic's time and paper as they stand) made Mrs. Jenkins tart and waspish enough to warn all marriageable bachelors against energetic "widdies." Miss Newman's Mrs. Cupps calls for a brief word of commendation. The piece was nicely mounted, the scenery being far superior to that we have been accustomed to in the past at this house.

Since the first night the performance has visibly improved, Mr. Pitt acting up to the mark, and the long waits reduced to endurable length. Forgiven, another one of Albery's works which has enjoyed success in England, will succeed The Two Roses when it is thought advisable to effect a change of bill.

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Neil Burgess is doing very well still at Tony Pastor's in Vim, which he confusingly announces as being in its third month. Burgess is catering to the middle classes, and he appears to be catching 'em. So much for the circus act.

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Charles Wyndham ends his present engagement at the Union Square on Saturday night. The Great Divorce Case has made a hit that would carry it along to a month more of good business; but the previous rental of the theatre to Helen Barry necessitates the closing of the comedy season. Miss Barry will make her American début in Tom Taylor's drama called Arkwright's Wife.

* * *

The Muddy Day, with its plethora of funny scenes, tuneful songs, local wit and other entertaining features, continues to crowd the Comique. Harrigan and Hart are lucky men, and their good fortune is more deserved because it finds them still working assiduously to meet the wants of their numerous public.

* * *

Contrary to expectation, A Russian Honeymoon bids fair to last through several weeks. The managers had originally intended to withdraw it next week from the stage of the Madison Square (to make room for the Summer comedy which they hold in readiness); but the excellent business has decided them to keep it on for several weeks longer. There may be be doubts as to the worthiness of Mrs. Harrison's adaptation; but there can be no two opinions regarding the uniform excellence of the brilliant cast which is representing it.

* * *

At Niblo's The Romany Rye is inhaling its last breaths for the present season. On Monday evening the ladies in attendance were made the recipients of a very handsome souvenir in the form of small shell albums filled with pretty designs. The Rye will be followed next Monday by Anson Ponds' American melodrama, Her Atonement. John Rickaby manages the attraction now. He has shrewdly taken advantage of the military flavor of the piece to enlist the assistance of the G. A.R., and the performances will be under the auspices of the different Posts in this city. They share in the proceeds and sell tickets.

* * *

Edwin F. Thorne opened at the Windsor on Monday in The Black Flag. The immense auditorium was filled from parquet to gallery. The sensational nature of the piece delighted the Bowery boys, who applauded till they grew tired. The play is capitally done, but Nat Goodwin is missed from the cast.

* * *

Maggie Mitchell, always a Metropolitan favorite, closes her profitable engagement at the Grand Opera House Saturday. Monday evening she gave her strongly dramatic impersonation of Jane Eyre and last night she appeared in The Little Savage. Fanchon and Pearl of Savoy will be done respectively on Friday and Saturday nights. Next Monday the Kiralfys resuscitate The Black Crook. The canny Hungarians promise much for this revival in the way of fine spectacular achievements; but their inducements are like the proverbial pie-crust or a politician's talk before election, usually. The margin to their promises this time is so wide, however, that we look to see a certain portion of them realized. It is many years since the Crook was put on the stage of this theatre.

* * *

Seven weeks is a long run for The Shaughraun after its many repetitions in this city; but the play has drawn large houses to the Star during the revival, which will finish this week. Monday next The Amadan will be produced. Boucicault has entirely rewritten and strengthened it since he played it in Boston. He will appear as Michael O'Leary, and his son Dot, of whose acting the English press speaks highly, will act the wild boy, Colly. This event is the most noteworthy on the carpet before the closing of the regular season.

* * *

Grau brings his opera troupe to Daly's next Tuesday night for one week. The appearance of Théo as Boccaccio in Suppé's opera of that name will be the only novelty of the engagement.

* * *

The success of Snowball and The Cape Mail at Wallack's passes understanding. The house is filled nightly by audiences that roar at the frivolities of the former and weep at the pathos of the latter. The run of the piece, which the management anticipated would last not much over one week, will be extended to Saturday night. Then La Belle Russe goes on for a few nights.

* * *

The end of The Professor is close at hand. The comedy leaves a good record of prosperous receipts at Haverly's, the public apparently taking leave of it with sincere regret. Monday Haverly's Mastodon Minstrels begin an engagement. The city is fairly submerged with their startling paper. The Colonel may lessen the number of his enterprises from time to time; but he never reduces the quantity of paper on the walls.

* * *

To-morrow night brings with it the fiftieth performance of A Bunch of Keys by the Sparks at the San Francisco Opera House. The line of seat-buyers every night stretches from the box-office out to the street. The entertainment is a genuine success, or it would never have enjoyed the long run already accorded it. Our public is none too kindly to new pieces of this kind; but when they get just what they want they always patronize it liberally. Physicians who have patients afflicted with melancholia have given up the old-fashioned treatment and send them to see A Bunch of Keys—it never fails. Its curative properties are becoming as well known as Lydia Pinkham's patent physic.

* * *

Geistinger's success in Captain Nicol caused the repetition of that tuneful comic opera at the Thalia Monday and Tuesday. Last evening La Trompete was sung. Gustave Amberg has reassumed the sole management of this house. Many Americans take advantage of the opportunity of seeing German productions finely presented, and the spectators therefore are by no means confined to the foreign element exclusively.

Ludwig Barnay sailed home to Germany last Friday.

The Musical Mirror.

The production of Balfe's opera, Satanella at the Standard Theatre, last night, was marked by a lavish expenditure of money and taste in the get-up of the piece, and a most thorough appreciation of the necessity for thorough completeness in all departments, of stage or orchestra. Alice May, the representative of Satanella, is a prima donna who made a furore in Australia, and was a great success in London, and of whom we discoursed in THE MIRROR a fortnight since. Marie Jansen was marvellously beautiful and clever in the second rôle. The opera was revived at the Tivoli Opera House, San Francisco, Cal., some months ago, and had a most successful run. Mr. Loesch, the present musical director, was the conductor of the Tivoli then, and the idea struck him that the piece might be a good one for New York. The arrangement for the orchestra is his own, and, in our opinion, is infinitely superior to the original by the composer, Balfe. Mr. Bornemann, the Arimanes, was likewise the representative of that part in San Francisco. He has a magnificent bass voice; but his English accent, or rather his German attempt at an English accent, is capable of improvement. The chorus is excellent and the costumes superb. The orchestral force, under the direction of Mr. Loesch, is full and complete, extending even to the unwonted luxury of a harp, admirably played by Miss Carusi. There is a brilliant ballet, under Signor Morrissino, and all has been done to assure the run of the opera. The postponement of the opening night brings the presentation so near our time of going to press that it is impossible for us to give a detailed criticism of the performance till next week.

* * *

The Princess of Trebizonde at the Casino is mounted in a style of magnificence that goes near to assure success, and orchestra, chorus, costumes, scenery and principals are all good as can be wished for. To be sure, the actors fail to catch that *omelette souffle* style that makes such a difference between opera bouffe in French and opera bouffe in English. It is one thing to trip daintily with fairy footstep over a quagmire, and another to flounder through it; nevertheless, in this ponderous Anglo-Saxon style, the actors made a good deal of fun out of very slight material. John Howson is excellent as Cabriolo, the Showman turned Marquis; but the part in its present shape is not to be compared with the same as adapted for and played by Toole in London years ago. In fact, the English version of the piece is so infinitely superior to that given at the Casino, that we wonder how it escaped the manager's attention. The scene at the breakfast-table, when Cabriolo, in his Marquis form, is unable to resist the temptation of juggling with the table equipage, and ends by palming the hand-bell, pretending to swallow it, making it ring under his coat-skirt, and telling Nemolini that he can hear it digesting, is excruciatingly funny in Toole's version of the piece. Laura Joyce is very characteristic as the woman with the muscles, Manola. Lillian Russell looks very handsome and sings very nicely in the (to her) uncongenial part of Prince Raphael, which ought to be played by a tenor and not by a soprano. Madeline Lucette and Emma Carson look distractingly pretty and sing rather nicely as Regina and Zanetta. Digby Bell is "cunnin'" as Tremolini, but does not at all catch the true meaning of the character. Maflin is comical but absurd as Sparadrap, Olmi is vocal and clumsy as Prince Casimir, and the only real and undoubted hit of the opera is made by the male chorus, which sings the hunting chorus, "Tally-ho," so admirably that a triple encore follows it nightly. By-the-way, why does Sparadrap say "*au*gust father," with the accent on the first syllable? Why not July father or October father? Learn, oh! Sparadrap, that the adjective "august" is derived from the Latin "Augustus," meaning majestic, sublime, and has no reference to the last of the Summer months.

The music-shop ballad introduced by Miss Russell, in which she is kind enough to confide to the audience that "her heart is beating," is intensely trashy and out of place. The houses are very large.

* * *

The Cosmopolitan concert gave us some very good singing by Emma Juch, Miss Ricci and others. Max Maretzek conducted in his usual style of *bonhommie*, and the orchestra responded in friendly fashion, not gazing over steadfastly at the *baton*, however. Still, the music jogged along very pleasantly, and the band played like "jolly good fellows, every one."

* * *

At the Casino concert on Sunday we heard De Kontski, who is the last of the old school of piano players, and by no means a bad specimen of the manner that preceded the "tin pots, tin pans, tin kettles and cans" style now dinning our ears almost to bursting. De Kontski is graceful and deft in his execution, has a delightful touch, and great facility. He is not, perhaps, a very intellectual player; but he is a very charming one for all that. Madame Sinico made the most of a somewhat worn voice by exquisite artistic treatment, and her husband, Signor Campobello (Campbell) sang an air of Mozart's reasonably well. Levy, the great, in fact the greatest, cornet player, was undoubtedly, next to the stranger guest, De Kontski, the feature of the concert.

What William Stuart Did.

Boucicault was to have delivered his lecture on Acting at the Star Theatre Sunday evening; but he didn't, and thereby hangs a brief tale. A year ago the actor gave this discourse in London, where it created quite a breeze. The theatre was crowded with all the professionals then in the city, who listened to Dion's remarks respectfully at first; but after a while, when they found it meet for gentle satire, they gave vent to their not especially praiseworthy feelings in mild guying. When the lecturer protested in Milesian accents that he feared he wearied them, the spectators thundered back in rich South of Ireland dialect that begorra he did not. So they managed to keep him going for a long time to their amusement and his satisfaction.

Boucicault was approached not long ago by several prominent actors who were present at the London affair, and asked to repeat the lecture here. To this he had no objection whatever, especially as it was shown that considerable profit might be made by letting the outside public buy tickets as well as admitting the members of the profession free of charge. This plan then was agreed upon, and Dion looked about for a manager. William Stuart, formerly manager of the Winter Garden and the Park Theatre, being available, he was forthwith secured. Now, whether Mr. Stuart is a managerial Rip Van Winkle who went to sleep twenty years ago and does not realize that the theatrical machinery during that period has undergone a thorough readjustment, THE MIRROR is not prepared to say. But Mr. Stuart so far forgot what was required of him by Mr. Boucicault that he let the day of the lecture approach without exerting himself in the slightest to advertise it. A few stray paragraphs, secured by enterprising reporters, appeared in one or two of the daily papers; but beyond this no publicity was given the affair. The tickets were printed at Boucicault's order, and so were the small bills; but these were not sent out.

When Boucicault learned that his venerable manager had managed to do nothing in the premises he waxed exceeding mad and swore that he would not deliver the lecture at all. Stuart vouchsafed no excuse, and his singular neglect to do his duty remains still unexplained. Under the circumstances it is unlikely that New York will be favored, for the present at least, with Mr. Boucicault's ideas of acting, except as illustrated by himself in The Shaughraun and The Amadan.

Henry Hoyt's Mission Abroad.

Henry Hoyt, the scenic artist, sails by the *Republic* to-day (Thursday). His wife and little girl were to have accompanied him; but the latter was taken ill with scarlet fever a few days ago, and Mrs. Hoyt will have to remain behind to nurse her. Mr. Hoyt was met by a MIRROR reporter yesterday, and a conversation on the purpose of the artist's foreign trip ensued.

"My services have been engaged for a period of years by the Kiralfy Brothers. It is in their interest that I go across. They have, as you know, bought the American right to the spectacle Excelsior, which is running at the new Eden Theatre in Paris, and my mission is to study the scenery of the original production, make sketches, get new ideas, bring the models over, and paint the scenery for the American enterprise on my return."

"Will you stay long on the other side?"

"But three weeks. Most of that time will be spent in Paris, of course; but I shall endeavor to visit my daughter, who is at school in Germany, for a day or two."

"Why did you sever your connection with Mr. Abbey?"

"He wished to re-engage me to do work at the New Opera House; but I would have been subject to the directions of another artist, and I prefer to work independently. Mr. Abbey and I parted on the friendliest terms. The Kiralfys' work is more to my taste, as it is out of the ordinary style, and gives opportunity for fanciful painting. I shall do the scenery for their new theatre when it is built."

"You leave at short notice for Europe?"

"Yes; and I shall have to work up to the moment of my departure. I am just putting the finishing touches to the new curtain for McVicker's Theatre, Chicago, and several assistants, under my direction, are doing some other smaller work. I have done a good deal of curtain-painting lately. The drop for the Dramatic Festival was the largest, I think, that was ever made. From all I hear it did not show to advantage in the Cincinnati Music Hall. There was not sufficient light to show the whole of it, the footlights illuminating it to a height of not more than six feet above the stage level. Mr. Miles promised me plenty of light for it; but I suppose in the hurry of the the vast preparations he forgot all about it. I shall be back six weeks hence."

Marie Prescott opened to a crowded and enthusiastic house Monday night in Brooklyn as Mercy Merrick. Lewis Morrison's Julian Gray was well received.

The Giddy Gusher

ON FATWITS AND AMBITIOUS UGLINESS.

Since Tissington's benefit, last Thursday afternoon, I have had a genuine revulsion of feeling for the condemned Dude. The Dude is an honest ass, anyway. He bears all over him the outward sign of the inward idiot. No one can be taken in but a blind man, and the blind man generally has a dog; and I believe a dog knows a Dude. There's another sort of creature who defrauds one of a certain amount of respectful consideration 'till he sits near you in a theatre. Now, of this *genus* three specimens roosted behind me at the Union Square Theatre at Tissington's benefit. They were fat-headed men; well dressed, portly business men; men with family. As their disclosures set forth, one was musical; had quite a voice; the middle one had an elocutionary fad; his oratorical ability was on constant exhibition. They were a full travelling company—two end men and an interlocutor. They were slightly acquainted with the profession; spoke of Tissington as "Tissy," Bell as "Digby," McCullough as "Mac;" Miss Russell was "Lil," Miss Lucette was "Maddy;" Mr. Wyndham would have been their cherished friend "Windy" in about ten minutes; but that gentleman came and sat down in front of the party and blocked that little familiarity.

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During the Romance of Ruth they followed Mr. Astley's pronunced English accent, repeating almost every sentence he uttered, and making a fine pow-wow for any one in the neighborhood to hear the play through. They thought pretty well of Miss Saker, though her waist was too long. The lady no doubt will remedy this when she learns through me of their objections. Then the curtain fell, and lunkhead No. 1 implored the other two to let him alone, as he'd "caught something." Then he pointed out a young lady, described her bonnet, and invited his friends to inspect what he'd "made a mash" of. All the strangers in the vicinity could see for themselves the poor woman thus held up to ridicule. A few minutes later he "caught another." This time the lady was located as "sitting by French."

Ass No. 2 then discovered "something nice" on a front seat.

His friend, much amused, chaffed him at his short memory. "Why, she's Mrs. ——— of Thirtieth street, you know her. She's a stout woman. You remember last Fall," and here followed reminiscences calculated to make the hair of Mrs. ——— of Thirtieth street rise on her head and carry her spring hat into the dress circle. The middle-man had his *cheramie* "up stairs." As no ladies occupied the upper boxes it was clear to all of us that she was boarding in the Morton House. The party talked of the lady up stairs very freely, and asked this special idiot why he "hadn't brought her," and he said he had enough without matinees. Then they supposed he "was going up that afternoon," and he said he'd "promised to run up between every act," at which the two laughed heartily, it was such a good joke.

* * *

"Tissy's" friend didn't seem to be well posted about May movings, for he presently inquired about Palmer's withdrawal from the Square, and the middle-man informed him that he'd already seceded from the management. Then with much vigor and profanity the other launched out for Palmer. "He was a no good, anyway—a mean man—treated his company vilely," etc., etc., etc. This evoked a mild objection from the centre horror, who said "that when he got up a benefit for Genevieve Ward, Palmer treated him very well." I was glad to hear that—it showed extraordinary mercy—anybody would have been justified in killing that man who got up that benefit on sight. If A. M. P. treated him pretty well, A. M. P. is entitled to great credit.

* * *

Then the events of a recent dinner party, to which this creature had been invited, were discussed. The innocent giver of it was celebrating his fiftieth birthday. (Old enough to know better.) The poor old gentleman had, according to my informant, "prepared at great trouble a speech full of excruciating puns," and this desirable guest "choked him off." "We just ruled out speech-making as stupid. We let Shaler have a shy," said he, "because he was a General;" but the giver of the feast they "just sat on." Then Mansfield came on, and did his remarkably clever monologue. The idiots accompanied his performance with a running fire of comments. As this was the one thing that the Gusher went to hear (after the natural desire to put twelve shillings in Tissington's pocket), she actually had difficulty in restraining herself from then and there giving those jackass rabbits a thorough going over—in which demonstration she is certain the gentlemen and ladies in the immediate vicinity would have joined heart and hand.

* * *

During the two hours these things talked steadily. They spoke in a tone of voice suitable for their private apartments. They held up half a dozen innocent women about the house for public ridicule. They sneered at friends, whom they mentioned by name. They led the occupants of the earlier rows on the Fourth avenue side of the house a life of dismay, disappointment and uncertainty. The poor people couldn't hear what they wanted to, and were afraid of hearing what they didn't want to. I wish I knew the names of this party to put on record. The middle-man belonged to the ornithological family, so it may be true that birds of a feather flock together. Still, I wish to know definitely by what appellation to call down Heaven's choicest thunder on the howling idiot who sat on the right.

* * *

That big, handsome Michael Murray once said to me:

"Heaven created men for various purposes—to be useful, to be ornamental, and to be hanged; but God never made a man for a matinee."

A truer sentence was never uttered. Men don't go to matinees. Dudes go, loafers go, idle donkeys go; but a sensible man of any account would as soon think of going to bed at two o'clock in the day as dawdling round a theatre. They are good things for women and children; but Murray is right—a real, true man has got a better use for his daylight than going to matinees.

* * *

I've come to the conclusion that it's a waste of time to feel sorry for a woman on account of any physical infirmity she possesses. She may be humpbacked—she never gets behind herself to observe it. She may be cross-eyed, but she will accuse looking-glasses of imperfections rather than damn her own eyes. She may have a voice like a peacock or no voice at all—arms like a gorilla—legs like boomerangs—a pug nose, a shot-away chin, sandy hair and freckles; but give her the chance to go on the stage and she never doubts her personal attraction for a moment, but just skips on.

I have a chance to know more of women's blindness to their own defects than most people. A wild idea prevails in suburban towns, like Boston and Philadelphia, that a good starter for the footlights in New York is a letter of introduction to The Gusher.

It's only a few weeks ago that I found, about breakfast-time, in my dining-room, a small woman of extremely ungainly put-up; of unerring ugliness of feature; of an age that possessed no degree of uncertainty, but could be set down at once as old. With a painful smile the poor little thing handed me a note. It was the strongest sort of endorsement, from Wendell Phillips, of Beantown. Miss ——— was an elocutionist, and she went right to work and elocuted. There is a weird and terrible effect in a recitation about breakfast time. My sorely afflicted family sat round helpless while this woman did an entire act from Mary Stuart. First, she turned to the right and held up her left hand as she declaimed as Elizabeth. Then she shifted on to her left foot and held up her right hand as she did us Mary. There was much cursing in the scene, and she went upon her knees in supplication as Mary, and twisted on her hind legs and replied as Elizabeth, and flopped on her knees and continued as Mary again. Her voice rose to awful heights and broke. She introduced a yell of denunciation at one point and snorts of defiance at others. I sent a servant out to inform the neighbors that this was not an injured woman demanding satisfaction of the Gusher's Ichabod; nor was the Gusher taking it out of any Mrs. Slyboots for flirting with Ichabod on the premises. Only a theatrical aspirant—simply that and nothing more—giving us a taste of her quality.

* * *

And this poor little carpet-tack, without one attribute of voice, face or figure, desired ardently to go on the stage. One of the matutinal audience suggested she go on in small parts and work up the ladder. She thought well of that. Certainly, she will be about one hundred and thirty by the time she reached the middle rungs. Anyway, she was treated considerately, and her infirmities duly pitied; but in the course of conversation I alluded to the eccentric and comic line of character as demanding less personal charm than the emotional and sentimental heroines of the stage, and recommended them in preference to the Juliets and Julias and Mary Stuarts.

"Oh," said she, with a cavernous smile, "I make up lovely with a blonde wig at night."

And, by gracious, they all think that. Here at Tissington's benefit there marched on to recite a piece a lady endowed with the sort of face that bends a thousand times a day here in New York over a dishpan or a washtub, with a poor little scrubby form, and no vocal ability whatever. She came on with all the confidence in the world as a coming star and an already arrived actress. Why, affectionate families conceal such members as much as possible from the public gaze; but she'd got loose, and no restraining hand of affection presented the Battle of Fonteroy from being fought on the stage of the Union Square that afternoon.

* * *

Here again this week, Madame Borry, an angular, awkward camel of a woman, with a positively plain face, without one scintillation of dramatic fire, fervor or ability, called Camille with an audacity only equalled by the agent on the outside, who named the rubbish "that she had collared the public." If she read the papers next day she probably thought the critics here had "collared" her. Madame Borry's assurance in appearing on one and the same bustle after Modjeska, in Modjeska's pet rôle, is colossal. The little thing they are going to put up on Bedloe's Island is a mere trifle beside it. Madame Borry apes English remarkably well; but just above her public apes the late John Drew's remarkable nose. Madame Borry has a waist of phenomenal contraction. The question that agitated the house was, "Where does she put her dinner?" She dressed a great deal, and had crammed her words nicely to memory; but dear me, there is something wanted for the stage beside a memory. There may be adventurous souls who will take to the Madame's Adrienne and that extraordinary St. Mare's Maurice Saxe; but the Gusher will rely on the public prima for information concerning Wednesday night.

* * *

However, the boss guy of the lot is yet to be seen. She comes from a Southern city, and has a darkey dialect that would make her a full-blooded sister of any one of Callender's Minstrels. "Dis yer is a squirl I done cotch myself," she said to me of a squirrel she makes quite a pet of. She is rich, and oh, mummy of Medusa and Ghost of Gorgon, isn't she ugly! She has taken ten five-dollar lessons of an elocutionary friend, and thinks that about them will make her a first-class actress. Her predilections are of course for Juliet. "Gallop a *zpace*, ye fiery-footed steeds," said she to me the other day. "What a *favorite* writer Shakespeare is."

It struck me then that she wasn't mourning William as one dead, so I wasn't quite so astonished when she said "McCullough had bought a new piece," and I remarked in relation to his repertoire that Virginius was his stronghold.

"Yes," acquiesced Miss ———. "I should think he'd get Mr. Shakespeare to write him another play like Virginius, instead of bothering with any New York authors."

In talking of Caste, one evening, some one mentioned a similar domestic drama by Ben Webster. She chipped in, and thought "Mr. Webster might write a charming piece. His Dictionary proved him to be a very smart man."

This lays over the old Boston lady, who said when, Daniel Webster died, "that if he had died after he wrote his Dictionary, and before he murdered Dr. Parkman, it would have been better for his reputation."

THE GIDDY GUSHER.

A Property-Man's Mistake.

The fact that H. M. Pitt distinguished himself in the first act of Two Roses at the Bijou Saturday night, and floundred badly through the second and last acts, occasioned considerable comment among the audience. Knowing him to be an able and conscientious artist, it was difficult to account for these shortcomings on the ground of indifference or insufficiency of preparation for the part. Moreover, the excellent work he put into the first act made his subsequent ineffectiveness the more mysterious. It was reported after the performance that the actor was suffering from the gout, and this explanation received general credence. It was incorrect, however, the cause of Mr. Pitt's falling off being of an entirely different nature. A singular mistake on the part of the property-man occasioned all the trouble.

On Saturday morning the list of small properties required for Two Roses was made out. Among the other articles called for was "a bottle of sherry," for use toward the end of the first act. The property-man, believing, perhaps, that "all art is nature better understood," went to the nearest gin-mill on Sixth avenue and bought a quart of the wine, instead of filling an empty bottle with the usual stage substitute, cold tea. Being an economical individual, with the best interests of the management at heart, he selected the cheapest and nastiest sherry that the dispensary of bad liquors contained. When night came this decoction was carried on by Our Mr. Jenkins and given to Digby Grant, Esq., at the proper point in Act One.

Mr. Pitt, who is an indefatigable worker, had been so busy with rehearsal and matinee all day Saturday that he had not had time to get a square meal before the performance. His stomach was empty, therefore, and his body in a faint condition. Arriving at the place where the stage business calls for the drinking of three large glasses of sherry, the unsuspecting Pitt poured out what he supposed was cold-tea or toast-water and gulped it down. Of course, he was immediately cognizant of his property-man's mistake, for the unrighteous stuff burnt his throat like fire. It was too late to rectify the error—two more huge draughts had to be swallowed.

Mr. Pitt is a temperate man, and that, aggravated by his weak physical condition, probably sent the unusual libations to his head. He was almost prostrated from the effects, and his acting suffered in the manner described. The peculiar circumstances attending the affair are worthy of publication, and they will also satisfactorily explain the failure of Mr. Pitt, who is certainly deserving of every sympathy.

It is but just to say that on Monday evening he gave an exceptionally fine performance of the part of Digby Grant throughout, and received the well-merited applause of a large audience.

PROVINCIAL.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Rice's Surprise Party have given a clever performance in Pop during the week, and it proved a decided improvement over the class of work the co. has been doing for a long time past. John Mackay made an especial hit. Of course, the specialty element helped out the piece, and it was well patronized, some of the houses being crowded. Rooms for Rent, 6th.

Pope's Theatre (Charles R. Pope, manager): Cora Van Tassel, a clever actress, with a very poor company, appeared during the week in Hidden Hand, East Lynne and Enoch Arden, to very poor business. The theatre will be given up to benefits and amateur performances week of 7th.

Olympic Theatre (Charles A. Spalding, manager): Atkinson's Jollities, in The Electric Spark, had a week of very attenuated business; but deserved better, for the performance is good, spirited and interesting. James O'Neill, in Monte Cristo, 7th.

People's Theatre (W. H. Smith, manager): Oliver Doud Byron appeared during the week in Across the Atlantic, his average business being very good. Manchester and Jennings comb., 6th.

Items: George McManus, treasurer of the Grand Opera House, had his annual benefit April 30, and had a packed house, turning away 300 people. In addition, his friends presented him with a purse of $600. "Mac" is not any happier than usual—but happy.—The Theodore Thomas concerts and May Festival are being largely advertised. The performances of The Redemption will include the evenings of 18th, 19th and a Sunday matinee 20th. Mrs. Humphrey Allen, Mrs. Norton Hartdegan, Mrs. Belle Cole, Mme. Julia Rive-King, Fred. Harvey and Franz Remmertz will be the soloists. The representations will take place at Armory Hall.—Gus Thomas, the talented assistant treasurer at Pope's, appears for his own benefit 11th, as O'Callaghan, in His Last Legs.—On the evening of the 9th there will be a performance of Stradella at Pope's Theatre, under direction of the Eppstein brothers. It promises to be a fine amateur performance, and the rehearsals have been very careful and thorough.—John Maloney, assistant treasurer at the People's, had his benefit night of 4th, and had an excellent house. Although young in the business, he has made many friends.

PHILADELPHIA.

Academy of Music: The Music Festival will be inaugurated on Wednesday evening, 9th. Seven concerts in all—four evening and three afternoon—will be given. This, our first Musical Festival, promises to be very brilliant. The preparations that have been made by the association have been dictated by enterprise and good judgment, and perfect success may be expected. A private rehearsal of the choral numbers was given on Saturday night before nearly a thousand invited guests, and entire satisfaction was realized. The chorus includes 500 voices, and the orchestra 100 instruments. Mme. Gabriella Boema is the principal soloist of the opening concert. Raphael Joseffy will be heard on Thursday afternoon, and in the evening Max Bruch's Odysseus; or, The Adventures of Ulysses will be given for the first time in this city. The musical directors of the Festival are William W. Gilchrist and Charles M. Schmitz.

Chestnut Street Opera House: Joseph K. Emmet and Maude Granger divide the week. Mr. Emmet opened on Monday evening in Fritz in England and Ireland, and remains the attraction until Friday evening, when Miss Granger reappears in Tillotson's irrational and very sensational play, The Planter's Wife. Lotta is announced for 14th. The engagement is heralded as Miss Crabtree's farewell to America and last appearance on the stage.

Walnut Street Theatre: Rice's Surprise Party in Pop. The Ensign Comedy co. will produce Furnished Rooms to Rent, 14th. Fleishman and Hall will devote a portion of next season to the original production of new or imported plays by companies engaged from piece to piece as occasion may require. The pronounced success of Youth, produced upon this plan, has stimulated them to the renewal of the policy. They will do plays of a melodramatic kind, where scenic display is required.

Chestnut Street Theatre: The Madison Square co., in Hazel Kirke, play a return engagement this week. The Professor, 14th. The co. will close its season on the 19th. Callender's Colored Minstrels, 21st. Cool air is to be forced into this house by steam when the nights become warm.

Arch Street Theatre: Charles L. Davis, in Alvin Joslin, opened an engagement on Monday evening. San Francisco Minstrels, 14th. H. M. Pitt Comedy co., in Caste, 21st. Farewell engagement in America of Willie Edouin and Alice Atherton 28th, and Bunch of Keys will be given by the Sparks.

Bijou Theatre: Conquest and Pettitt's melodrama, The Sole Survivor, is the attraction. The play named has received its initial performance in America. The piece is written in five acts, and is about the average of the usual run of melodrama. Manager George Wood is to have a benefit, a complimentary affair. His co. and attaches have volunteered their services.

National Theatre: George H. Adams' Pantomime co. in Humpty Dumpty is the attraction this week. Jesse James 14th.

Items: The Eleventh Street Opera House is to be enlarged.—It is again rumored that Lillie Hinton will star next season.—During the engagement of Henry Irving next season at the Opera House, Zimmerman and Nixon propose to produce his plays with entirely new scenery and stage furniture.—Mestayer's Tourists will shortly reappear at the Walnut. The co. now includes Mr. and Mrs. George S. Knight.—Lotta says that the report that she has lost her voice is untrue. It is the first time we of the Quaker City ever knew lively little Crabtree had a voice to lose, although we have often heard her go through the form of singing in a husky struggle.—Geo. M. Fried, business manager of the Norristown Opera House, has been tendered a complimentary benefit by Manager George Wood, which will take place 22d. Not Guilty will be the attraction.—Nana Hallé, Professor Roberts' clever pupil, who has been mentioned as an intelligent reader, has been offered an engagement for next season.—J. J. Louden is dangerously ill in this city, and is cared for by the Actors' Fund.—F. F. Mackay will shortly appear at the Arch in Caste.—Miller's Theatre opened on Monday evening under new management, and is now called the Club Theatre.—The National Theatre will close the first week in June, reopening in September with The Exiles.—Harry J. Dion, assistant treasurer of the Arch, takes a benefit on 14th.—Hearts of Oak has been secured for the National next season.—With the current month the season at the Chestnut Street Opera House and Chestnut Street Theatre will close.—The supper in A Parisian Romance is an expensive affair, about as costly as ever served upon the stage during a play. It cost last week, exclusive of the waiters, $74. Said waiters were provided by the Bellevue Hotel at $24 for the week. The wine, of which three bottles were used nightly—one of Sauterne, and two of champagne—was also extra. A Parisian Romance has given the public enough of the adulterous drama for some time to come. The critics arose in wrath, and pens were never more pointed.

BOSTON.

The Globe Theatre has been completely filled the past week, lobby "standees" included, by a crowded mass of humanity, brilliant in appearance and highly enthusiastic in character. The bill presented was the old romance of The Corsican Brothers, a play made familiar here by the great acting of the late Gustavus Brooke, E. L. Davenport and Charles Fechter. There have been many others seen in the dual roles of the brothers; but none could compare with the dead actors named above. The piece was cast with admirable judgment, and extremely well acted by Manager Stetson's co. from Booth's Theatre. Fred De Belleville is an actor of no magnetism; he leaves nothing to be remembered; but I was much pleased with his Fabien and Louis—in particular Fabien. He played with manly vigor and with real feeling, and with undeniable power, and created a marked impression. Mr. De Belleville has received great praise from all the daily press, and is to be congratulated upon his success here. Barton Hill, a most [illegible] actor, was a superb Chateau Renaud; the part fitted him like a glove. In the duel scene with De Belleville he was loudly applauded for his artistic conception. A. H. Forrest played Montgiron in a ready and efficient manner, and during the latter part of the week, owing to the necessary retirement of [illegible] gentleman being obliged to sail for the [illegible] [illegible] in a most artistic manner. [illegible] a good Martelli. Clara Baker made a [illegible] impression by her pretty face and painstaking [illegible], but she is at present very stagey in manner [illegible] rapidly than it is difficult to follow her speeches. Kate Meek had but little to do as Madame Savilia, but did that little well. The rest of the cast were very acceptable. The stage was finely handled, the scenery, dresses and appointments being beautiful and costly. The specialties introduced in the Bal Masque elicited much applause. This week, James A. Herne appears, for the first time at this theatre, in Hearts of Oak.

Daly's co. has filled the Park Theatre with delighted audiences. The play is very pretty; there is certainly nothing in it; but it is very funny, and a most enjoyable evening's entertainment is derived from it. Ada Rehan renewed her acquaintance here, and played Phoe with much good taste. Where coquettishness and youth are required, Miss Rehan particularly charms. James Lewis' undoubted powers as a comedian shone to particular advantage as Bargus, and that excellent actress, Mrs. Gilbert, ably seconded him as Hypatia. Mr. Lewis and Mrs. Gilbert are much appreciated by Boston audiences. William Gilbert played the Italian in a masterly manner; his energy and spirit in the rôle were highly praiseworthy. Mr. Gilbert has scored a success here. The play was beautifully set, and the audiences have been large. This week, the ever-welcome co. from the Union Square Theatre, in The Rantzaus. Two former members of the co. will be greatly missed.

McKee Rankin's engagement at the Museum was not successful; partly owing to The Danites having seen its best days, and partly to the absence of Mrs. Rankin. Cora Tanner's Billy Piper suffered in comparison with her predecessor in the role. Isabel Everson acted with care as the Widder. The Museum co. appeared in the remaining roles; but none of them scored a success; the parts did not fit them, and they were certainly "at sea" in their acting. J. B. Mason deserves great praise for his zeal in playing so difficult a character as the Parson, and for so young an actor merits great praise. This week, a revival of the old comedies, London Assurance, School for Scandal and Caste, probably the last opportunity of seeing the veteran Warren in his great role of Sir Harcourt, Sir Peter and Old Eccles. 14th, Emmet will endeavor to "catch on" as Fritz with Boston audiences. His former engagements have been dire failures, and it remains now to see what he can do at the Museum.

Joseph Bradford's Law in New York, clothed in a new suit and rechristened One of the Finest, was presented at the Howard Athenæum last week, with Gus Williams as the star, to the largest audiences of the season, many being turned away nightly. The play is very droll, and offers a strong opportunity for Mr. Williams to display his great versatility. He was the very John Mishler the author painted. He is very comical, full of an intelligence and nerve which gives him the power of personating to a remarkable degree and the power of being always alive and interesting. The supporting co. did efficient service—in particular, D. G. Longworth, who made a pronounced hit as the Masher. This week, Leavitt's Specialty co.

Nothing new can be said of Pounce & Co. Crowded houses assemble every night at the Bijou to laugh and applaud acting and singing. Edith Abell has surprised everybody by her inimitable acting as Electra. Gertrude Franklin sings with spirit and gives a delightful rendering of Polly. Harry Dixey is as great a favorite as in Iolanthe; his acting and dancing winning much praise. Brocolini, Fessenden, Pepper, Temple, Janet Edmondson, Sylvia Gerrish and others prove themselves great favorites.

Minnie Lawton, the Turners, Le Claire and Russell, Pauline Batcheller, Dan Sully, Lizzie Anderson, John Fenton, Walter Bray and Burt Watson are among the new-comers at the Boylston Museum.

Bishop's Colored Minstrels did a very large business at the Windsor last week. The theatre is closed for the present.

Items: Gus Williams finished his season on Saturday night, and has gone to Hot Springs for the Summer.—Herbert Kelcey, of Wallack's Theatre, has been engaged by Mr. Stetson for the Fifth Avenue Theatre for next season.—George Robinson was a splendid double to De Bellville in The Corsican Brothers.—Nelson Decker, of Gus Williams' co., sailed for Europe this week to join his wife (Nard Almayne) and child.—W. T. N. Ball has rejoined the *Evening Traveller* as dramatic editor. Mr. Ball is one of the most accomplished writers in the city.—A very pretty and neat programme of the Bijou has been issued by the publisher, Mr. Shelton.—Three prima donnas for the Bijou next season: Rose Stella, Blanche Correlli and Janet Edmondson, with Clara Poole as contralto. Fessenden and Brocolini have also been engaged.—John Schoeffel will pass the Summer at Manchester-by-the-Sea; so will John Gilbert, Joseph Proctor, Mrs. D. P. Bowers and J. C. McCollom.—Agnes and Junius Booth will occupy their cottage near the Masconomo.—J. B. Mason, of the Boston Museum, sails for Europe on the 25th.—Ed Perry, the able dramatic critic of the *Herald*, has been doing the dramatic work at the Cincinnati Festival.—The Circus, with Linda Jeal and Charles Fish, is at the Park Gardens for six weeks.—Dan Maguinnis is really going starring, as he has signed a contract with George Hackett, of Providence, for three years. A new play has been written for Dan, and I wish him all success.—Manager Stetson will pass the Summer at Long Branch.—Fanny Kellogg, of this city, was married to Max Bachert at the Brunswick Hotel, New York, last week.

CHICAGO.

The most important event at the theatres the past week has been the appearance of Janauschek in her new play, Zillah, and other standard dramas at Haverly's. We see in all of this noble tragedienne's work a finish and beauty of conception that has placed her well up the ladder of fame; but in spite of all there is a feeling of disappointment on seeing her performances on account of the foreign accent—an accent which can never be overcome, because Janauschek began to learn English too late in life. In delivering rapid and vehement speeches this defect is painfully apparent, making the final words unintelligible. The actress has appeared in Marie Stuart, Marie Antoinette and Bleak House. The co. in support is a very good one, excellent work being done by G. D. Chaplin. This week, Lester Wallack and co. in Rosedale.

Esmeralda has not drawn many people to McVicker's for the second week. Even the Madison Square name has no great draft if the entertainment is not of the best. Mr. and Mrs. Charles Walcot are to be credited with capital acting in very weak parts, and this alone proves them to be worthy of better. Louise Dillon apparently labors under the mistaken idea that *ingenué* parts are to be played in a namby-pamby, school-girl fashion. This week a treat that does not often come our way will be spread before us in the performance of old comedies, with Joseph Jefferson to illustrate the comedy element. The engagement will extend over two weeks, and doubtless the house will be filled every night.

At the Grand Opera House, Duff's Standard Theatre Opera co. have given us Heart and Hand all the week to moderate business, George Sweet and Marie Conron dividing the honors. Mr. Ryley, as the King, is so poor in contrast with John Howson's performance of the same part, that it is the weakest element in the whole opera. This week, Thatcher, Primrose and West's Minstrels, to be followed by O'Neill in Monte Cristo.

The Hess Acme Opera co. have met with their usual good reception in this city, Hooley's Theatre being well filled at each performance. The co. has appeared to the best advantage in Chimes of Normandy, which Managers Hess and Hooley put on in spectacular style, with processions and superb scenery, over one hundred persons taking part in it. This week, Olivette, with Catharine Lewis in the title role.

Katie Howard (Mrs. William Emmett), in Waifs of New York, has managed to fill the Olympic; but the less said about the play the better. It is one of those fearful home-made sensational affairs that makes the masses laugh and the judicious grieve. This week, Sid France, in a drama depicting the life of the James Boys. One thinks, in seeing the Waifs, "Can anything worse come after?" But when the James gang are held up as heroes for the delight of the rising generation, the answer comes in thunder tones, "Yes; much worse!"

Kate Claxton, in Two Orphans, has done a splendid week's business at the Academy. What more need be said, except that the co. is a good one in every respect and present the famous melodrama in excellent style. This week, Tony Denier's Pantomime co., to be followed on 14th by Charlotte Thompson.

Items: W. W. Kelly, the energetic manager of Charlotte Thompson the past season, and prospective ditto of Maude Granger next, dashed into town last week, made satisfactory arrangements for his new star, and went on to New York. He is one of the youngest managers in the country, but one of the best.—James H. Meade has made arrangements with his brother, now of Cincinnati, to build a new theatre here.—J. H. Haverly will be the figure-head for Will J. Davis' new opera co., in which Mrs. Jessie Bartlett-Davis will be the star—at least, so rumor hath it.—The Hess Opera co. go by easy stages to Winnipeg, and will open the new Princess Opera House on the 14th, appearing in Martha. Mr. C. C. Dunlap, manager of the new house, was in town last week, and reports that the prospects are immense for a grand success financially and artistically.—Frank Lane, one of John McCullough's co., is a baseball umpire during the ball season. He made his first appearance in the field on Saturday last.—Harry Hamlin is home and has resumed the business management of the Grand.—Annie Sutherland of this city goes with the Leavitt Burlesque co. to England this Summer, starting from New York on the 16th.

BALTIMORE.

Holliday Street Theatre (J. W. Albaugh, manager): J. K. Emmet's business fell off during the week, and the engagement was nothing like as big as it always has been heretofore; nor is Emmet what he used to be. His strong points were his good looks and his singing, both of which are gone now; he has grown coarse and beefy, and his voice is painful to listen to. His co. never was of the best, and the present one is just as bad as any he ever had. His star is on the wane, and the performance of last week was enough to shake the allegiance of his staunchest admirers. Jay Rial's co. opened on Monday night to a fair house in the perennial Uncle Tom's Cabin. Next week, Herrmann.

Academy of Music (Samuel W. Fort, manager): The house was occupied during the week by amateur cos. The Thalia Comic Opera co. produced the Prince Consort for the first time here on Monday night before a large audience. The co. played a very successful engagement at this house several weeks ago, and created a most favorable impression, and the prospects for the week are excellent. Next week, John Ince and Loetta Eliani in Our Boarding School.

Ford's Opera House (John T. Ford, proprietor): The minstrel boom kept up throughout the week, and Carncross had no reason to complain of his audiences. The performance was enjoyable, and the specialties of Fred Dart and the Cogill Brothers were especially commendable. The season at this house closed on Saturday night.

Monumental Theatre (James L. Kernan, manager): J. W. Ransone's Across the Atlantic comb. is the attraction for this week, and in the co. are Hallen and Hart, in sketches; Sweeny and Ryland, song-and-dance team; Ella Bordeaux, vocalist and dancer; Charles Adams, comedian; and Carrie Brown, serio-comique. The performance closes with J. W. Ransone and the co. in the sensational drama, Across the Atlantic. Next week, Evans, Bryant and Hoey's Meteors.

Front Street Theatre (Daniel A. Kelly, manager): Oliver Twist, with a very creditable cast, is the dramatic production this week. In the olio preceding the drama are: Donnelly and Drew, Irish comedians; Bobby Newcomb, in songs and dances; Harry Richmond, comedian; Pell and Lewis, song-and-dance men; and Billy Kennedy, in sketches. Next week, George H. Adams' Humpty Dumpty co.

Items: Manager J. T. Ford will benefit on Thursday night, 10th, when the Liederkranz will sing Stradella. Gus Williams will also appear.—The Summer season of opera at the Academy of Music opens June 18, with Fatinitza.—The Maennachor Club gave a very enjoyable performance of Martha on Tuesday last.—There has appeared in musical circles here quite a remarkable contralto voice, in the person of Miss Susie Maffit, who has also displayed considerable dramatic talent. It is rumored that a prominent out-of-town manager has made her an offer for next season.—A fire-escape has been put up in front of Ford's Opera House.—J. L. Carncross had a lunch given him on Wednesday last at the Merchants' Club by the gentlemen who went to Philadelphia last year, and were treated to a planked-shad bake by Carncross.—S. W. Fort, the agent of the Actors' Fund in this city, sent to Mrs. Marshall, formerly an actress, but now residing here, $50.—Barnum's Circus opened on Monday, and closed on Tuesday night.—A benefit for the Poor Excursion Fund will be given at Ford's Opera House 14th.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): The regular season was brought to a close Saturday by the Boston Ideals, who during the past week of opera duplicated the success of their former engagement, in November last, by playing to rousing business. The entire co. appeared to better advantage. Patience, Musketeers, Mascotte, Olivette and Fra Diavolo were presented.

Academy of Music (John A. Ellsler, manager): Lillian Spencer, in The Creole, to audiences ranging from light to medium. Severe criticism from local press and small audiences were the probable cause of a general break-up Friday night. Miss Spencer was suddenly taken very sick, and the house closed; the co. closed season here, Miss Spencer remaining. The co. left for New York 6th. C. B. Bishop in Strictly Business, 7th, week; Maid of Arran, 14th.

Opera Puffs: Ideals close season in Boston 26th.—Mr. and Mrs. MacDonald will spend the Summer abroad.—Miss E. H. Ober goes to Europe to gather material, etc., for the new opera, which the Ideals will produce next season.—Mathilde Phillipps' greased fiddle act in Patience was immense; got ahead of orchestra, and effect can be better imagined than described.—Olivette, which for some time past has not been upon the repertoire of the Ideals, was produced with success. The objection of the young ladies was on account of costumes. This was remedied by dressing them in short kilt dresses, which did not seem to detract from the beauty of the opera.

Eastman: The funeral of J. Harry Eastman, property-man of the Euclid, was very largely attended 1st, under the auspices of the Iris Lodge of Masons. The floral offerings were most elegant. Among them might be mentioned a number of Masonic emblems by the lodge, a broken column from Manager Hanna and Treasurer Erlanger; the stage hands, a floral pillow; ushers, a cross; bill-posters, a lyre; Monte Cristo co., "The Gates Ajar;" the boarders, a floral book, inscribed "The Curtain has Fallen." The Ideals and Opera House orchestra furnished the music. At a meeting of the attaches of the Opera House after the funeral the following resolutions were adopted:

EUCLID AVENUE OPERA HOUSE,
CLEVELAND, O., May 1, 1883.

WHEREAS, In view of the loss we have sustained by the decease of our friend and associate, J. Harry Eastman, and of the still heavier loss sustained by those who were nearest and dearest to him, therefore be it

Resolved, That it is but a just tribute to the memory of the departed to say that in regretting his removal from our midst we mourn for one who was in every way worthy of our respect and regard.

Resolved, That we sincerely condole with the family of the deceased on the dispensation with which it has pleased Divine Providence to afflict them, and commend them for consolation to Him who orders all things for the best, and whose chastisement is meant in mercy.

Resolved, That this heartfelt testimonial of our sympathy and sorrow be forwarded to the widow of our departed friend by the Secretary of the Opera House employes.

Resolved, That a copy of these resolutions be transmitted to the city papers and dramatic journals for publication.

THE COMMITTEE.

Items: The new Park will open Oct. 1, instead of 15th, as before announced, Mlle. Rhea opening attraction.—Thomas' Orchestra, at Tabernacle, 7th and 8th. Good advance sale.—Damrosch's Orchestra, at Opera House, 17th; T., P. and W.'s Minstrels and Tony Pastor follow; dates not yet obtained.—Manager M. E. Gaul will have control at one time of Thomas' Orchestra, Dr. Damrosch, Kate Claxton and Prof. Reynolds.—Joseph Haworth declined Dion Boucicault's telegraphic request for him to play Owen Darrel in the Amadan, at Wallack's Star, this week, as he was to leave for Europe, 9th.—Lillian Spencer is lying very dangerously ill at the Huron Street Hospital, where she was removed Saturday, her sickness having developed into congestion of the brain. Her parents in Pittsburg have been summoned, as fears are entertained that she may not recover.—Treasurer Shannon had a benefit at the Academy, 7th.

SAN FRANCISCO.

May 1.

I have kept my letter back one day in hopes I might announce to THE MIRROR'S readers an important move in our theatrical world, which was to have been consummated yesterday—the leasing of the Baldwin Theatre for two years by Murat Masterson. This gentleman has been quietly negotiating for the theatre for some time past, and it was supposed that everything was fixed, and that the papers would be signed between the contracting parties yesterday; but there is many a slip, etc. Two days ago E. M. Roberts, Gustave Frohman's representative in the Modjeska season, which begins at the Baldwin 7th, under Frohman's management, arrived in town. It was Sunday, and Mr. McAbee, Baldwin's business manager, was induced to postpone the signing of the contract until Mr. Frohman could be communicated with by telegraph. Jay Rial and Fred Stinson, who arrived two days before Roberts, the latter rumored to be representing Stetson, also had their irons in the fire about an attraction they wanted to play at the Baldwin in June. So postponement is the condition of things at present, though some conclusion may be arrived at to-day or to-morrow. They want Mr. Masterson to postpone his taking of the theatre until September. Gus Frohman has it under contract for four weeks for his Callender Minstrels, from August 12, so the season would be broken into at any rate. The interval could be profitably employed by Mr. M. in visiting the East or Europe and negotiating for his coming attractions, and, taking the pressure that will be made to bear and other things into consideration, I think the time of the lease will be postponed—if it doesn't fall through.

Another rumor is that Alma Stuart Stanley has been tendered the management under Masterson, and will be empowered to go to England and bring out an English burlesque co. as the first attraction, which will afterward be put on the road East. As to Mr. Masterson, he is financially solid and a man of extensive experience, having had a taste of theatrical management years ago. He has since held the position of State Senator in Nevada, and a Judgeship in Arizona, where he acquired very valuable mining property, which he has recently disposed of for many ducats.

The Grand Opera House, too, is the subject of a rumor just at present. And the rumor has in it the appearance of probability. It is to the effect that its owners, the Nevada Bank, are about to convert the building into an immense manufacturing establishment, and that the lot that James Flood, the president, recently bought for $400,000, will be partly utilized by the erection of a new theatre, constructed with the view of being stocked inside with the dress circles, chairs, stage and scenery from the Grand Opera House. The Grand is a theatrical elephant, a mammoth theatre built on an out-of-the-way street, and it does not pay. It fell into the bank's hands by foreclosure. The lot in question is advantageously located for a theatre It is on the corner of Fourth and Market streets, nearly opposite the Baldwin, and is 275x275 feet in dimensions. Therefore I can plainly see how feasible it would be, when the new block is built this Fall, to carry out the project, and make a comparatively dead theatre a new, live and paying one. The distance to transport the material is only a block and a half.

At the California Theatre, the McCaull Opera Comique co. put on The Merry War to-morrow night, and will probably sing it the remainder of the season, which terminates 14th. The Queen's Lace Handkerchief has drawn fourteen good houses, and the business has been very satisfactory. Lawrence Barrett opens in Yorick's Love, 14th. This will be the first engagement in the legitimate for some two years, and I think it will prove a good one.

At the Bush Street Theatre Roland Reed has met with bad luck in Cheek. We are a peculiar set of theatre-goers, and we did not like Cheek, and that settled it. W. J. Scanlan, 7th.

The Baldwin has been giving a revival of Arrah-Na-Pogue, by Leonard Grover and his co., to fair business all last week, and threatened injunctions never came to light. He closes his season on Sunday night with a benefit, "Matinee and evening performances," as his advertisements announce. A regular dramatic Sunday afternoon performance will be an innovation even in this very liberal city. I think the public will stand it, though, and expect its novelty will bring out a big attendance. Alma Stuart Stanley, his dashing ex-leading lady, who withdrew from his co. some ten days since, has taken the Grand Opera House for her benefit on the same night, and the rival events are the subject of some talk, very naturally.

Business is good as ever with the Minstrels. Emerson and Reed are both doing good work, and deserve the patronage they are receiving.

Items: Louise Sylvester had a rousing benefit last night at the Baldwin. This lady has done such good, versatile and conscientious work here lately that she has become very popular.—It is rumored (this is only a little one) that a prominent manager is organizing a minstrel troupe for an Oregon season, and afterward to do the interior generally, and he is not a minstrel manager either. It is on dit that Ben Cotton and J. Carroll Johnson have been secured for the ends.—Fred Bert's Oregon co. opened in Portland April 23, in Red Pocket-book, to fair business.

CINCINNATI.

Music Hall (Dramatic Festival Association, lessees; Otis O. Hall, Secretary): As telegraphed THE MIRROR last week, the Dramatic Festival is recognized as an unqualified success, despite the vigorous efforts of unfriendly scribes to belittle it. While, in a majority of the programmes, the casts could have been improved, the projectors of the colossal scheme and its patrons are alike satisfied, and now that the feasibility of such an enterprise is established, it is proposed that the roster for the Festival of 1885 shall embrace such histrionic celebrities as Booth, Irving, Bernhardt, Salvini, McCullough, Barrett, Anderson, Clara Morris, Rhea and Modjeska. The primary performances of the week have already been thoroughly reviewed in THE MIRROR, and I will content myself with saying that Othello presented 3d and 5th, was probably the best dramatic event of the week, McCullough in the title role, Barrett as Iago and the Misses Anderson and Morris respectively, as Desdemona and Emilia, dividing the honors of the performance. Romeo and Juliet, at the matinee performance 5th, served to display Mary Anderson in a role for which she is by nature unadapted, and whose rendition, added in no wise to the artiste's fame. Contrasted with Neilson in the role of the warm, impulsive Juliet, the artiste is a veritable iceberg, fully *en rapport* with the go-as-you-please style of Lawrence Barrett's Romeo. Nat Goodwin's enaction of the First Grave-Digger in Hamlet, 4th; evinced the actor's versatility, and was in the nature of a veritable surprise to his Cincinnati admirers.

Grand Opera House (R. E. J. Miles, manager): The attendance accorded Thatcher, Primrose and West's Minstrels was far from being in accord with the merits of the troupe. Billy Rice, an old Cincinnati favorite, proved a decided acquisition to the party, and his performance on the end was one of the most attractive features of the programme. The troupe in its entirety, while making no claim to mastodon proportions, affords an entertainment that will compare favorably with that of similar cos. seen in this city during the season. The house remains closed the current week, to reopen 14th on the occasion of Harris Lewis' benefit, the Rice Surprise Party in Pop furnishing the attraction.

Robinson's Opera House (R. E. J. Miles, manager): Leavitt's Rentz-Santley comb. filled out the terminal week of the season, and, in common with the attractions at the regular theatres, suffered financially from the Dramatic Festival. Rosa Lee's vocalism entitles the artiste to favorable mention and the Daughter's Banker, a travesty on Bronson Howard's play, was heartily enjoyed.—It is the intention of Uncle John Robinson, the proprietor of the theatre, to institute the work of remodeling at once, and the house will reopen early in September, under the auspices of Manager Miles.

Heuck's Opera House (James Collins, manager): With three of the original Tourists in the cast, the Pullman car excursionists, reinforced by Mr. and Mrs. George S. Knight, managed to comfortably crowd the house during their week's stay. During the second act a scene from Julius Cæsar was interpolated, with Mestayer in the title role; Knight as Brutus and Long as Cassius. The latter's imitation of Barrett in the part was easily recognized, and heartily appreciated. Brady's impersonation of his old-time part, the Pullman car porter, was equally as effective as that of Daly, his immediate predecessor, while his songs were more in keeping with the character.—The Davene Novelty comb. hold the boards present week, followed, 14th, by Bartley Campbell's White Slave co.

Coliseum Theatre (James E. Fennessy, manager): The Leavitt-Pastor comb., which closed a week's engagement 6th, could be largely improved on without serious detriment to the interests of the management.—Aside from the really artistic performance of the Lamont Family, Quilter and Goldrich in their specialties and Mr. and Mrs. Joe Allen in their neat character sketch, the programme comprised no feature of unusual merit.—Elliott Barnes' Summer Boarders will ruralize here during the present week, followed 14th by Baylies and Kennedy's Bright Lights.—Manager Fennessy has secured the Ida Siddons comb. for Sunday, 13th.

Festival Echoes: Uncle John Simpkinson, one of the Festival Directors, mounted the stage Friday evening, at the close of the second act of Hamlet, and fairly lassoed Murdoch by means of an immense laurel wreath which he managed to toss around the veteran actor's neck. It was a question for continued debate which of the twain was the most embarrassed, but the hearty applause which followed allowed both to retire in good order.—Hoyt's drop-curtain afforded subject for prolonged criticism, and in the majority of instances decidedly adverse to the artist.—A rough estimate of the Festival receipts places the amount at $90,000, with expenses apportioned as follows in round numbers: Rent of hall, scenery, curtain and accessories, $45,000; salaries, $28,000—allowing a prospective profit of fully $15,000, a realization far in excess of the most sanguine hopes of Secretary Hall, who has been the most sanguine of its projectors.—Many and varied were the critiques on Murdoch's acting, the *Enquirer* saying that his Marc Antony was poorly costumed and miserably acted, while the *Commercial Gazette* and the *News-Journal* contended, with equal vehemence, that his rendition of the character was the feature of the evening. *De gustibus non est disputandum.*—Lawrence Barrott and his co. jump from here to San Francisco, opening in Yorick's Love at California Theatre.—William Bowers, of the McCullough troupe, officiated as assistant stage manager in a thoroughly satisfactory manner, and rendered Alex. Fitzgerald untold service.—The florists reaped a veritable bonanza during the Festival's continuance.

Items: Augustus Pennover, representing the White Slave comb., arrived 5th, and in conversation with your representative suggests an annual performance, to occur in New York, modeled after the Dramatic Festival, for the benefit of the Actors' Fund.—Gus severs his connection with Bartley Campbell at close of present season to assume charge of the Tourists.—Cody and Carver's Wild West comb. will be given an airing at the Cincinnati Ball Park during week beginning June 2, and will include among its notables, Buffalo Bill, Captain Bogardus and Dr. Carver.—Tom Hawkins (Old Sport), of My Sweetheart comb., is resting in the city.

BROOKLYN.

The Park Theatre was densely crowded on Monday night to welcome little Fay Templeton, who announces herself as "the greatest of the Mascottes." This is evidently a mistake of the printer, for there have been several ladies in Brooklyn this season who have played and sung the Mascot many degrees better than Miss Fay. This young lady would do better if she avoided the rowdyish acting in the first act and her very poor imitations of Maggie Mitchell's vocalism. She has, also, a very disagreeable way of talking down her throat, which renders her speech very indistinct. These are grave faults for a young actress, and should be discarded. Fay Templeton is pretty, has a vast amount of *chic*, a fair voice, and there is nothing to hinder her from taking a leading position on the stage. But she has many faults to overcome before that time. William H. Hamilton sang Pippo; but as he was suffering from a severe cold, he escaped criticism. Harry Brown was the Lorenzo, and if there is any better representative on the stage, he has failed to show up. Brown has made a distinct character of Lorenzo, and it is one of the drollest, funniest pieces of acting extant. Alice Vane, who, next to Brown, did the best singing and acting, made a charming Fiametta, although she was a trifle heavy for the dance. The rest of the troupe hardly call for comment of any kind. Olivette, on Tuesday night, drew a good house, also, and was fairly played. Patience drew a crowded house last night. Next week, Our English Friend.

Marie Prescott is the attraction at the Grand Opera House this week, and she has succeeded in drawing large audiences nightly. As she was at one time, in the early part of her career, connected with the Park Theatre co., she comes here as an old acquaintance. She has made good progress in her profession since then and shows that she has devoted a great deal of time and attention to her art. Yet Miss Prescott is not a great artiste. She has excellent conceptions of the parts she plays; but she lacks the ability to work them out artistically. At times she seems about to rise to the situation, when the character eludes her grasp and she falls to the dead-level of stock acting. This was most evident in her portrayal of Mercy Merrick, in The New Magdalen, on Monday night. The deep emotion necessary for the portrayal of that character is absent in Miss Prescott's interpretation. She makes the character hard. Nevertheless, she gave a pleasing rendition of the [illegible] Mercy Merrick, and were it not for the memory of other personators of that character it might be called brilliant. On Tuesday evening she will present her new play, Czeka, and on Saturday she enacts Rose Michel. The support was very good, indeed, Lewis Morrison, the leading man, being an exceptionally good actor. Next week, Ada Gray.

At Haverly's Theatre the large audiences which assemble nightly are convulsed with laughter at the comicalities of Haverly's Consolidated Minstrels. These is by far the best minstrel show that has appeared here. The singing is most artistic, and the other acts are excellent. The ironical satire of Langtry; or, Bon Bon-ler and the Jersey Lily, is one of the most comical of all side-splitting burlesques. Next week, Haverly's Opera co. in The Merry War, with grand ballet.

Hyde and Behman's Theatre presents a very excellent olio this week, and the house is packed every night. Carroll and Barney are the leading attractions, and the Muldoon Family manages to keep the audience convulsed.

Items: Next Monday Coup will open a tent-show on Flatbush avenue. The co. is from the Wigwam, New York.—Treasurer Sammis stated that there was not a single seat on the floor of the Park unsold on Monday night.—Harry Wilson, treasurer of Haverly's will shortly leave for a trip to Europe.—I understand that Knowles and Morris have re-engaged Alex. Simpson as treasurer for next season, so popular has he become.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Robert McWade is playing Rip Van Winkle this week, and is drawing good houses.

Lee Avenue Academy of Music (Berger and Price, managers): Jessie Byrne, supported by a good, strong co., is playing Led Astray this week, and business is good.

ALABAMA.

EUFAULA.

Shorter Opera House (William H. Vigal, manager): Comedy of Errors, Vigal and Walker as the Dromios, April 24, to best house of the season. Standing room only early displayed. Same co. repeated the play during session of Alabama Press Convention. P. H. Morris' Opera co., in a new comic opera, A Postal Card, by Mr. Morris, 27th, to excellent business. At the close of third act, Mr. Morris was presented with a beautiful silver waiter, ladened with choicest flowers. On the waiter was inscribed, "P. H. Morris, from his friends of long ago. April 27, 1883. Eufaula, Ala." The presentation speech was made by W. D. Jelks, editor of the *Times and News*, and happily responded to by Mr. Morris. The coming of Mr. Morris and his co. was an event to which we all looked forward with pleasant anticipations. His tenor is the best ever heard on our stage. George Vaughan, in Francis Bend, drew an overflowing house 7th, the anniversary of the Fire Department.

Items: Our city has been under a smile the past week, owing to the appearances of William H. Vigal, R. H. Walker and P. H. Morris. Mr. Morris' authorial future is bright. A Postal Card gives evidence of the fact.—George Vaughan, another Eufaulian, and formerly a fisherman, is to the manner born. Russell Sneed has written for him a play, Francis Bend, named for that famous bend in the Chattahoochee River where George passed so many happy days fishing for this and sister markets. Francis Bend will close our season, and during the interval, Manager Vigal informs me, there will be made many needed repairs and alterations in his already handsome Opera House.

ARKANSAS.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): April 30 and 1st, the opera house was occupied by Prof. Pharazyn, magician and ventriloquist, playing to only fair business. The presents he gave away were the principal feature. Billy Arlington Concert and Comedy co. to a good house 4th.

Items: The variety theatre has closed.—Manager Slocum will leave 9th, to be gone about ten days.—There are a number of professionals here and they are trying to get up a benefit for Manager Slocum.—Emerson and Clark, song-and-dance artists, and Jimmie Goff are here.—Hugh Fay, of Barry and Fay, left April 27, only staying here three days. Mr. Barry will remain.—Collins Comedy co. opens 21st, giving three performances a week through the Summer.

TEXARKANA.

Orr's Opera House (Thomas Orr, manager): Bella Golden came April 30, to good business. The play, Forget-Me-Not, was poorly done. The band and orchestra, under the leadership of Professor Rodi, were splendid.

COLORADO.

DENVER.

Tabor Opera House (W. S. Morse, manager): Robson and Crane opened April 30 to a packed house, and have made quite a hit with the Denver public. The advance sales are very large for remainder of the week, nearly every seat in the house being taken for Wednesday and Friday evenings. The Harrisons closed their engagement to poor houses. The troupe was a good one, but had a great deal to contend with, such as miserable weather, etc. Ford's Opera co. 7th, week.

Academy of Music (W. C. Helker, manager): The Vokes opened April 30 to good business, and every prospect of the same throughout the week, as advance sales are very good. Madison Square Theatre co. closed a very successful engagement, receipts running nearly $6,000, notwithstanding incessant storms during the week.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): House closed for the latter part of this week. Robson and Crane, 7th, 8th and 9th, in Our Bachelors, to good business. Monday night, Sharps and Flats. Tuesday, Comedy of Errors. Photos did not take here.

Foster's Zoo (Ned Foster, manager): Gold Hunters, a band of Navajo Indians being the chief attraction in the play. Nothing booked for next week as yet, except the usual variety olio.

National Theatre (Mike Goldsmith, manager): No change for next week.

Items: Our people are heartily tired of such performances as Photos, Tourists Goblins.—The band of Navajo Indians, with a first-class variety co., start the first of next week for an extensive Eastern tour.

CONNECTICUT.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): One Woman's Life, Bertha Welby as Agnes, to poor house, 1st. The Nihilists of St Petersburg, with Frank I. Frayne as Mardo, to very poor house, 5th.

Item: Through the kindness of Mr. Frayne, a large number of people visited the stage after the play to see his collection of animals.

HARTFORD.

Roberts' Opera House (H. W. Roberts, manager): The only attraction the past week was Iolanthe, presented by the Hartford Opera co., composed of local talent, for the benefit of W. H. Roberts, the manager. The audience was very large.

American Theatre (W. S. Ross, manager): Business has been very good the past week; co. excellent. Departures: John and James Russell, Durell Twin Brothers, Isabel Ward, Frank Lewis, and Keegan and Elvin and Alice Montague. Week of 7th opened by J. J. Coleman's Dramatic and Specialty co. in the drama of Si Slocum. Business very large Monday night and promises to be good throughout the week. This week closes the regular season. Manager Ross will benefit 11th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Jay Rial's Uncle Tom's Cabin to slim business last week. Ada Gray in East Lynne this week. R. L. Downing, supported by Katherine Rogers, C. B. Hanford and members of Mary Anderson's co., in Ingomar, Pygmalion and Galatea and Lady of Lyons, 17th, 18th and 19th, for benefit of Potomac Boat Club. Pinafore, by Washington Operatic Association, 25th and 26th, for benefit of Manager Kinsley. Barrett Dramatic Club, 28th.

Ford's Opera House (John T. Ford, manager): Iolanthe will be given, 14th, for Manager Ford's benefit, by Baltimore amateurs.

Theatre Comique (T. E. Snelbaker, manager): This week Press Eldridge and his All-Star comb. Frank Frayne appeared to light business last week.

Items: John Ellinger, the popular door keeper at Ford's, won the handsome diamond Elk pin at the Light Infantry Fair. It was valued at $150.—Rose Wheeler, a great-grand-daughter of Thomas Sully, will appear as Ada with the Barrett Club.—Driver and Abner's Summer Gardens open next week.—James A. Mahoney, of the My Partner co., has returned home.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): Baron Seeman, magician, under the management of Jake Tannenbaum, of Montgomery, entire week to fair business. A feature of the week, and one that will no doubt prove of importance to managers of companies and audiences, was a convention of theatre managers held at the Opera House 1st and 2d. L. De Give presided, S. H. Cohen, of Augusta, Ga., acting as Secretary. The following gentlemen were present: Mr. Johnson, of Savannah, Ga., and Jacksonville, Fla., opera houses; George J. Burrnes, representing the Springer Opera House at Columbus, Ga.; Aleck [illegible] representing Ralston Hall at Macon, Ga.; J. C. Tannenbaum, the Montgomery and Selma, Ala., opera houses, the Shorter Opera House at Eufaula, Ala., and the Nevin Opera House at Rome, Ga. S. H. Cohen, Masonic Opera House, Augusta, Ga. De Free Hall, Athens, Ga., and the Opera House at Columbia, S. C. Several other opera houses were represented by proxy.

The meetings were devoted principally to the interchange of opinions regarding the cancelling of dates and the erection of additional opera houses in places where one was already enough. Both were decided upon as injurious to the interests alike of managers, players and public. The conference showed a disposition to hold travelling managers to their dates or compel them to forfeit, as cancelling was a source of loss and annoyance. The opinion seemed to be conclusive that one opera house was enough in a town; that two would be profitable to nobody, and the public would lose good entertainments. After discussing other subjects, including that of one-night stands, in which THE MIRROR has taken so much interest, and which it inaugurated, the convention, which was rather an informal one, adjourned, without any decisive action, to meet again soon, when some course of action will probably be determined upon.

ILLINOIS.

ROCKFORD.

New Opera House (J. P. Norman, manager): Bartley Campbell's White Slave co. gave a fair performance April 30 to good business. Mason-Morgan U. T. C. co., 2d, to the never-failing full house. Thomas W. Keene, in Richelieu, 5th, had a good house.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Baker and Farron, with Chris and Lena, attracted a good house April 26. The Jollities played to good business 28th. Haverly's Minstrels come 9th, and are followed 15th by Charley Gardiner, in Karl; Tony Denier's Pantomime co., 18th.

PEORIA.

Grand Opera House (I. B. Barnes, manager): Baker and Farron, in Chris and Lena, came April 28, to a fair house, giving entire satisfaction. Whiteley's Hidden Hand co. appeared to fair business; co. good.

FREEPORT.

Wilcoxon's Opera House (M. H. Wilcoxon, manager): Mason and Morgan's U. T. C. co. came 1st to a good house, mostly children.

Item: Manager H. L. Slayton, of Chicago, was in the city 27th.

JOLIET.

Opera House (E. S. Barney, manager): Dramatic news has been very dull for three weeks past. Hazel Kirke is billed for 10th. Tony Denier's Humpty Dumpty is booked for 14th, and Prof. Beseler's Grand Concert, 18th.

Item: W. M. McManus, advance for Hazel Kirke, and Ed Trail, representing Tony Denier, were in town today.

QUINCY.

Opera House (Dr. P. A. Marks, manager): C. B. Bishop, 1st, in Strictly Business, for benefit of Dr. Marks. The house was filled, showing the appreciation of the manager's efforts to furnish good attraction. Young Mrs. Winthrop to good house, 4th. The performance throughout was superb, the stage settings elegant and in every detail perfect. Slayton Concert co., with Sam Lucas in large letters as the card, to fair house, 5th. Sam failed to maintain the reputation he established when with the Hyer co.

Items: Manager Marks has suffered no little annoyance and financial loss during the past season, through the cancellation of dates by numerous companies; and in the future, to guard against this plague of provincial theatrical management, all companies booking with him will either play or pay. The Doctor always tries to furnish our people with the best attractions and relies on the managers to fill dates; but often at the last moment he receives the pleasant news that they must cancel.

ALTON.

New Hotel: The new hotel has been let to M. H. Bateman, formerly of Bloomington, Ill., who is fitting it up in elegant style, and when through it will be second to none in the State of Illinois. The building has 100 feet front by 108 feet; has 64 guests' rooms, nearly all of 18 by 20 feet; the smallest rooms in the house for guests is 10 by 12 feet, with 14 foot ceilings; the dining-room is 50 by 35 feet; office lobby is 60 by 40 feet; it has elevator and steam appliances, and all the latest acquisitions known to hotel architects. It is nicely situated, facing the Mississippi River, and having an unobstructed view for several miles of grand scenery; it is within two blocks of railroad and steamboat depots. Mr. Bateman assured your correspondent that he will accommodate members of the dramatic profession at reduced rates ($1.50), and guarantees perfect satisfaction. Having been hotel man for fifteen years in Bloomington, Ill., he ought to know what he is about.—Haverly's New Minstrels are booked for the 10th, in City Hall.—The new Opera House is quietly wending its silent course, the architect being engaged on the plans. The building will be a good one, with ample stage and dressing-rooms.—Linen-duster Sullivan, of dizzy-blonde fame, is refused a date in City Hall.—Tony Denier's Humpty Dumpty co., 20th.—The Idyllic Operatic Burlesque co. (Edwin Browne, manager), is negotiating for a date for the Field of the Cloth of Gold.—It will please managers and agents to know that the City Hall has a new and accommodating janitor.—Dates can be booked through Danvers and Co., as usual.

CAIRO.

Cairo Opera House (T. W. Shields, manager): Charles Gardiner as Karl. The house was well filled, and everybody pleased. This is the last troupe booked at the house for the season.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): Season closed and nothing booked.

Grand Opera House (J. B. and G. A. Dickson, proprietors): James O'Neill played to good business April 30, 1st and 2d, presenting Monte Cristo. The supporting co. was composed of good material and gave able assistance. Louis Baum's Maid of Arran co., 3d, 4th and 5th, to light business.

Zoo Theatre (W. C. Gilmore, proprietor): A good show was given last week, some of the people being more than usually clever. Business, as usual, immense. The following will appear next week: Professor John Brooks and Otto Spineman, in a sparring exhibition; Minnie Oscar Gray and William T. Stephens in their drama, Swift and Sure, and a full olio.

Items: It has been definitely settled that the new Park variety theatre and the Zoo will be under one management after June 1, Messrs. Dickson and Gilmore having pooled the business. Eugene A. Ellis will manage both houses. The Zoo will be devoted to variety business exclusively, and the Park to sensational drama.—Both English's and the Grand have closed their season, and with the exception of Robson and Crane next week, and Modjeska late in the month, at the Grand, nothing is booked at either place. The past season has been a prosperous one at both houses, and good cos. have invariably done well. Very little losing business has been done, even by queer cos. Much time has already been booked for next season.

KOKOMO.

Opera House (H. E. Henderson, manager): Sullivan and Gaylord's Female Mastodons appeared 4th. Havlin's co., in Fogg's Ferry, 5th.

Item: Manager Henderson is making efforts to secure the opera houses at Peru, Wabash, Union City, Anderson and Frankfort, for the purpose of forming a small circuit.

NEW ALBANY.

Opera House, (J. Harbenson, manager): This house is closed for the season.

Crystal Palace (H. Shrader, proprietor): The Big Three this week. House crowded every night.

Item: Andrew Zoelers, who stole Buffalo Bill's rifles last November, was to-day sent to the Penitentiary for one year and fined $500.

LAPORTE.

Laporte Opera House (Huntsman, Lay & Co., proprietors): Havlin's Fogg's Ferry came April 30 to fair business. Fair satisfaction.

Hall's Opera House (A. Hall, manager): Duprez and Benedict's Minstrels played here 4th to good business. Audience delighted.

Arena: Barnum and Jumbo June 15.

ANDERSON.

Union Hall (C. B. Kline, manager): Havlin's Fogg's Ferry, with Carrie Stuart as Chip, billed for 7th.

Arena: Barrett's Circus, 17th.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Mlle. Rhea was enthusiastically received, 3d, in Adrienne by a large house. She carried the house by storm, being called out at the end of every act. Her support is far above the average. Harry Webber, 28th.

Arena: Barnum's Circus, 25th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Oliver Doud Byron, in Across the Continent, drew only a fair audience April 28th.

Arena: Barrett's Circus is billed for the 19th, and Barnum's for Sept. 10.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): Charlotte Thompson, in Jane Eyre, made her second appearance this season under the auspices of Logansport Greys (military company). She gave an excellent performance to a fair but appreciative audience.

Items: Van Amburg's Circus gave a fairly good entertainment to a poor audience. Jane Coombs, in Camille, 18th.

IOWA.

BURLINGTON.

Grand Opera House (George A. Duncan, manager): C. B. Bishop and his Strictly Business co. gave a benefit performance for Manager Duncan 2d, and it brought out one of the largest audiences. No better evidence of the manager's popularity could be offered than this fine assemblage. The desire to compliment the gentleman seemed to be general, taking the shape of numerous bouquets, baskets of flowers and hearty plaudits when he came forward to make his acknowledgements, which he did very gracefully in a neat little speech. Haverly's New Minstrels appeared 3d to a well-filled house. The performance did not give general satisfaction. Their programme comprised no new features. A goodly supply of gray-haired jokes and time-honored acts, with a dog-show attachment, made up the bill, which on the whole was unworthy the name of Haverly. The Jennie Bartlett-Davis Concert co. are announced for 10th. Alice and Louis Harrison 11th, in a benefit performance for the ushers.

OTTUMWA.

Lewis Opera House (R. Sutton, manager): Rooms for Rent came April 28 to good business. T. W. Keene in Richard III. 1st, and Haverly's Minstrels 2d large house.

Item: B. McAuley plays for Manager Sutton's benefit 10th.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): B. McAuley in A Messenger from Jarvis Section played to a thin house April 30. Hazel Kirke to an enthusiastic audience, comprising the élite of the city, 4th. Vokes' Family 12th. Theodore Thomas 26th, closing the season.

Arena: Cole's Circus June 8.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Madison Square co. (Frank Bixby, manager), came 3d, presenting Hazel Kirke to a large and enthusiastic audience. The co. gave best of satisfaction. T. W. Keene appeared in Macbeth 4th. Almost every seat in house taken in advance. The star met with a warm reception.

IOWA CITY.

Opera House (J. N. Coldren, manager): T. W. Keene played Macbeth to the largest and most fashionable audience of the season, 2d. The receipts were $581.50. His support, with one exception, was only fair.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Haverly's Minstrels, Kit Clarke, manager, April 30, to over $500. The audience would have been much better satisfied had the co. refrained from local gags. B. McAuley, 9th; Ford's Opera co 28th.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): The Remenyi Concert co. gave a very pleasing entertainment April 30 to a fair-sized audience. The house was crowded 3d by a delighted audience to see Barney McAuley in his successful creation of Uncle Dan'l. Mr. McAuley is quite a good comedian and fills the character of Uncle Dan'l to perfection. His co. is a good one, with but few exceptions. Harrison's Photos 15th; Robson and Crane, 18th; Haverly's Minstrels, 19th; Ford's Comic Opera co., 23d and 24th.

KANSAS.

ATCHISON.

Corinthian Hall (Thomas Mulvihill, manager): Ford's Opera co. appeared April 28 in Iolanthe (matinee) to a small house. In the evening Merry War was given very satisfactorily to a large audience. The singing of the principal performers was rather weak, but the choruses were first-class. Louise Eissing, a very pretty actress, as Phyllis, in Iolanthe, and Elsa in Merry War, seemed to be the favorite.

Items: Cole's advertising car was in town last week making preparations for the 6th. Mr. Cook, Cole's gentlemanly advance agent, donated $100 to the Public Library, which amount he saved from paying the city as license by showing just outside the city limits.—L. M. Crawford is now here, with plans of the new Opera House, receiving bids. As soon as the contracts are let the work will be pushed forward as quickly as possible.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): E. M. Crane's Comedy co. April 28 in Rip Van Winkle. Business rather slack. Mr. Crane is a very good Rip.

Topeka Opera House (L. M. Crawford, manager): Rice's Surprise Party had a big house April 28, and always will in this city. Miss Castleton captures the town. C. E. Ford's Opera co. 1st, 2d and 3d, to poor business. The co. is a good one, but being strangers here, failed to draw. The co. opened with Iolanthe, which does not seem to take with our people.

Item: I observe that THE MIRROR'S Dramatic Festival Number is very highly complimented in a recent edition of the *Daily Commonwealth* of this city.

FORT SCOTT.

Davidson's Opera House (W. P. Patterson, manager): The Hyer Sisters appeared 1st before a large and appreciative audience. Our people were well pleased with the singing.

Arena: Cole's Circus 9th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John D. Macauley, proprietor): James O'Neill in Monte Cristo 3d, 4th and 5th, to good business. This is a strong melodrama, presented by a strong co. The scenery was very good. A gentleman well posted in theatricals, in conversation with your correspondent, stated that Mr. O'Neill was the coming actor—that he has already come; and this seems to be the impression in these parts.

The Buckingham gave another poor show. This is attributable, however, to the fact that John Whallen is on the sick list.

Items: At this writing it has not been determined whether the Thomas concerts will be given or not. This is the only attraction for next week, and if the necessary inducement is not given the theatre will be closed.—Next season's bookings are very large, and prospects are flattering. The best attractions in the country have signed with Manager Macauley, and he will doubtless reap the success he so richly deserves.

LEXINGTON.

Opera House (R. B. Marsh, manager): Thatcher, Primrose and West April 28 to $600 house, which, considering inclemency of the weather, was better than expected. It rained hard. W. T. Holmes' fine singing especially won hearty applause. Ida Siddons' Minstrels, 14th, 15th, 16th.

Item: It may be of interest to Erieites to hear that O. C. Richards an old Erie boy, is now with the T., P., W. co., playing alto and viola.

MASSACHUSETTS.

LYNN.

Music Hall (J. F. Rock, manager): M. B. Curtis, in Sam'l of Posen, to a moderate house April 30; co. good. Harry Eytinge's make-up as Mr. Winslow is immense. It bears a slight resemblance to Gov. Butler. John T. Raymond, 1st, in Jessop and Gill's Comedy Drama, In Paradise, to a slim house. Raymond has found a companion play to Colonel Sellers at last, and one in which he is seen at his best. There is a laugh in every scene, a lesson in every act, and a pure sentiment pervades the entire piece. F. S. Chanfrau 5th, in Kit, to rather light business. Percy Rede appeared to good advantage as Manuel Bond, and has made a long stride in the profession since his last visit. He was doing James Temple at that time.

Items: The advance sale of seats for the Equine Paradox has been very large.—T. F. Dunn, another Uncle Tommer of Draper's party, has returned home.—Walter Pelham, the English humorist, who will appear in conjunction with a concert party at Music Hall tonight (6th), passed a very pleasant Sunday with friends, Rede and Alliger, of the Chanfrau co. They will close season at Halifax June 1. All dates are filled for next season, which opens early in September.

LOWELL.

Music Hall (Simons and Emery, lessees): Although Frank Mayo put up the handsomest printing that has been seen here this season, Davy Crockett drew but a fair house April 28. The support was very good, and the stage settings the best ever given the play here. John T. Raymond, who has not visited us for the past four seasons, appeared as Major Bob Belter, 2d, and received a hearty welcome, being several times recalled. Stella Boniface won many admirers by her charming impersonation of Melia. Joseph Proctor, in The Jibbenainosay, 9th.

Huntington Hall (John F. Cosgrove, manager): M. M. Curtis, in Sam'l of Posen, had a big audience 1st, and a better pleased one I have not seen this season. Mr. Curtis closed his season 5th, and with his wife will summer in Europe. Joseph Murphy, in Shaun Rhue, 11th. Equine Paradox, week of 14th.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Lotta, in Bob, played to $598, 1st, and gave great satisfaction to the large audience. Margaret Mather and co. in Romeo and Juliet comes 9th. Den Thompson has cancelled date of 11th.

Item: The Festival Number of THE MIRROR was a rich find for the Boston Sunday papers. The *Herald* had about a column of the Cincinnati items, which read nearly word for word. Of course, no credit.

FITCHBURG.

Opera House (A. Whitney, proprietor): 1st, Joseph Murphy in Kerry Gow, to a $420 house; 3d, John T. Raymond, to fair business.

Item: The alterations at the skating rink this week has hurt theatrical business somewhat.

WALTHAM.

Music Hall (T. P. Smith, manager): M. B. Curtis and co., 2d, appeared in Sam'l of Posen, to a well pleased audience.

Item: T. P. Smith assumed the management of the hall 1st.

CHELSEA.

Academy of Music (J. B. Field, manager): Joseph Proctor in Nick of the Woods, 1st, to very light house. Frank S. Chanfrau to a very light business, 3d. Fanchon's Lady Minstrels, a very queer show, had light house 4th.

BROCKTON.

Opera House (H. L. Bryant, manager): Tony Pastor with the best variety co. that he has ever brought to this city, was greeted by a very good house, which was very liberal with applause. The Frank I. Frayne comb. under the management of Mr. Matthews, presented Mardo to a small, but very enthusiastic audience, 2d; Mr. Frayne, as Mardo, was very pleasing, and upon this, his first appearance here, created a very favorable impression.

Items: Manager Bryant and family sailed for Europe 5th for a four months' pleasure trip.—Mr. Frayne informs me that he intends selling his play of Mardo; also, to dispose of his wild animals and expects to start in a new piece next season.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): There were good houses each night this week when the theatre was open. Tony Pastor, with his usual good variety show, 2d. John Raymond in Paradise, 4th. Raymond, ever funny, has a piece in which his stage action alone will cause uproarious laughter, and his audience were more than satisfied with the performance. Lotta in Bob, 10th.

Items: The season now drawing to a close has been one of the best ever known here, and reflects great credit upon Manager Wilkinson.—Mechanics' Hall is being provided with additional exits in the rear. The trustees are bound to make it the safest hall in the State.

TAUNTON.

Music Hall (A. B. White, proprietor): Frank I. Frayne in Mardo, April 30 and 1st, to poor business. Haverly's Mastodon Minstrels, 4th, to a large house, giving a splendid minstrel performance. Joseph Jefferson, 16th.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): Last week Lotta as Bob had a crowded house and an appreciative audience. Chanfrau in London Assurance; small house. John T. Raymond in In Paradise; fair. Frank I Frayne's comb.; small house.

Items: Cal Wagner was in town Thursday to attend court regarding the diamond robbery.—Walter Emerson was warmly received at the Salem Band Fair, Thursday evening.—Modjeska played in Salem, M'ss., a few days ago, and took occasion to make a brief visit to the wonderful museum of the Peabody Academy of Science and East India Marine Society in that old maritime city. She expressed much pleasure at the examination of the curiosities. She also embraced the opportunity to inspect an original portrait of the novelist Hawthorne, a favorite author of hers, and who was a native of Salem, the picture now being in the possession of a member of the family. She was escorted about the city by the Rev. E. C. Bolles, of the Universalist Church.—The Frank I. Frayne comb., which closed its season at Newark, N. J., Saturday night, reports a very successful tour until it struck the New England circuit, where the receipts have been variable, mostly light. This is attributed chiefly to to the fact that it is the first New England tour of this comb., and partly to the lateness of the season. Next Winter more can be reasonably expected in New England as the co. left a favorable impression all along its line.—The Bennett and Moulton Comic Opera co. closed its fourth and a very successful season at Windsor, Vt. The members of the co. presented John S. Moulton, the manager, with a handsome gold-headed cane. The season was forty-two weeks.

SPRINGFIELD.

Gilmore's Opera House (D. O. Gilmore, proprietor): Tony Pastor's co. 3d, as usual, to an audience only limited by the size of the house. John T. Raymond in In Paradise, 5th, to a good business. The piece was well received. Lotta, in Bob, 10th.

FALL RIVER.

Academy of Music (George Hackett, manager): Haverly's Mastodon Minstrels came April 31 to a $550 house, giving good satisfaction. Vernon Reed, Billy Richardson, the Girard Brothers, E. M. Hall and Boston's crack co. deserve a word of praise. Crossen's comb. in A Celebrated Case 1st, to poor business. James F. Crossen, in the role of Jean Renaud, was wretched, as was the entire co. I announced in my last letter that Lotta would play in The Little Detective, which was the selection at time of writing. It was afterward decided to substitute Musette, which play she appeared in the 5th to a $740 house.

Items: J. A. Crabtree, manager for Lotta, was formerly in the cotton broker business in this city.—Adam Forepaugh's Circus comes June 15.—Margaret Mather, in Romeo and Juliet, 12th.

Lotta Chips: I interviewed Lotta in relation to the numerous reports that have gone forth about her health. Says the little lady, "It is all newspaper talk. My voice is in as good condition as it ever was, taking into consideration that it is at the end of the season. I contracted a severe cold about two months ago and was unable to sing for a short time, which is all there is in it. I am going to Europe to have a good time, and not on account of my health." Mrs. Crabtree said: Our season opened last September, and has been very successful. We close in New York city 26th, and will probably sail for Europe June 2, going direct to France, where my husband and son are. My daughter made the remark several weeks ago that she would like to travel next season, to which I readily agreed and sent word to her agents to cancel all dates. We shall travel in Russia, Algeria and other remote parts that Lotta has never visited." Mrs. Crabtree says that Lotta has no intention of playing at the Lyceum Theatre in London, and that there has been no correspondence in relation to such an engagement, as reported.

MAINE.

AUGUSTA.

Granite Hall (C. B. Morton, manager): Frank Mayo as Davy Crockett, 3d, to a small but highly appreciative audience; co. very good. Only a Farmer's Daughter, 9th.

Item: The operetta, Pepeta, will be presented by local talent, 18th and 19th. John E. Pinkham is musical director.

PORTLAND.

Theatre (Frank Curtis, manager): Frank Mayo, in his delightful impersonation of Davy Crockett, played to small houses April 30 and 1st. When such a card as this won't draw, the principle of one-night stands needs no better advocate. Only a Farmer's Daughter, with Lilian Billings, came 4th and 5th, and although a good co. produced the play in fine style, the business was small.

City Hall: The Brown Light Artillery received M. B. Curtis, 4th and 5th, in substantial style, and the large audiences that welcomed Sam'l of Posen in his brother's home must have been sufficient assurance of the latter's popularity. The boys entertained Mike Curtis in most generous fashion, and whenever he comes this way again he may rest assured that warm hearts and willing hands will be ever ready to greet a star whose elevation to fame and fortune leaves him still a man.

Items: The Chanfraus are due soon.—Ed Swett's handsome face was radiant over his star's success in his (Swett's) own home.—The Artillery made a handsome thing on Sam'l of Posen, and take much pride in winding up Curtis' season with two such large houses.

MICHIGAN.

GRAND RAPIDS.

Grand Opera House (E. P. Thayer, manager): Duprez and Benedict's Minstrels gave one of the poorest minstrel shows ever seen here, April 30, to fair business.

Powers' Opera House (William H. Powers, manager): Professor Cromwell. April 30 and 1st, 2d and 3d, lectured to only fair business, but gave great satisfaction. Haverly's Mastodons, 12th; Thatcher, Primrose and West, 15th.

BAY CITY.

Westover's Opera House (John Buckley, manager): April 30. Frederick Warde played Virginius, and 1st, Merchant of Venice. Tony Denier's Pantomime co. in Humpty Dumpty, 3d, to fair house. Esmeralda, 10th.

Items: The city has been overshowed lately, and as a consequence Warde drew slim houses; but those who attended were highly pleased.—Humpty Dumpty, by Tony Denier's co., is about the same as when we saw it a year ago. Rice Brothers' double horizontal bar feats are well worth seeing, and Silva's slack wire performance is marvelous.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Duprez and Benedict's Minstrels, 1st; fair business. Baker and Farron, 4th, in Chris and Lena, to empty benches; bad weather. Esmeralda, 12th, season closing here with that co.

Kalamazoo Opera House (F. H. Chase, manager): Harry Meredith's Ranch 10 played to a fair house, 3d. For a border drama it is the best one yet given here.

Item: While here, Baker and Farron received a dispatch from New Orleans, announcing that a suit for $20,000 against them for ejecting a noisy Dude from the theatre in that city in November last, during their engagement there, had been decided in their favor.

JACKSON.

Hibbard Opera House (C. J. Whitney manager): Harry Meredith in Ranch 10, 4th, to a very good house, considering a heavy rain storm. The piece was cut considerably, much to the dissatisfaction of those of the audience who saw it upon a former visit.

Items: Bernhardt and Henry Berger are at home for the Summer.—M. W. Tobin, business manager for Barry and Fay, leaves for New York in about a week. He is growing fat upon his father's farm, where he was caught plowing a few days ago.—Etta Berger Bennett has returned for the Summer.—Marc Klaw passes Thursday in this city, in the interest of Esmeralda. This co. appears 11th, and a crowded house may be expected.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Frederick Warde, April 28, matinee Lady of Lyons; evening, Richelieu. A good matinee, but only a fair evening house. Tony Denier's Humpty Dumpty, 1st, to good house.

Item: The season at the Academy closes on the 15th, when the work of rebuilding will at once begin. The probable cost of reconstruction is $20,000, and by another season we hope to have a building second to none in the State.

PORT HURON.

City Opera House (Clay and Buckley, managers): April 30, Tony Denier's Humpty Dumpty, to a large audience. Sale of tickets was stopped. F. B. Warde in Virginius, 2d, to small house. Mr. Warde will have a better reception when he revisits us.

MINNESOTA.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Hazel Kirke had good business April 30; second visit. Charlotte Thompson appears in her new version of Jane Eyre 4th, under the management of Winona Guards.

Item: John Dillon passed through on his way to Chicago 2d, having finished his season.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Hazel Kirke, April 27 and 28 to good business. Joseph Cook lectured on the Seven Wonders of the World to a fine audience 30th. House remains closed rest of week. Mendelssohns, 11th; Keene, 17th, 18th and 19th.

Pence Opera House (Col. J. H. Wood, manager): Miss McAllister closed her engagement here 30th to fair business. Col. J. H. Wood, of St. Paul, has leased the house for a term and opened 7th. The bill included S I and Julia Aiken, the three Ronaldos, Rome and Gilday and N. S. Wood, supported by a stock co., presenting The Boy Detective.

MISSOURI.

HANNIBAL.

Hannibal Opera House (C. W. Winslow, manager): Atkinson's Jollities, April 28, to a small house. C. B. Bishop, Strictly Business, 30th, to very small house. Poorest audience since the house was opened.

NEW HAMPSHIRE.

PORTSMOUTH.

Music Hall: Leavitt's Gigantean Minstrels gave a fine performance to a light business, 2d. The management report small business for the past few weeks. Lotta as Musette appeared to a crowded house, 3d. Mayo as Davy Crockett, 12th.

MANCHESTER.

Opera House (E. W. Harrington, manager): Leavitt's Minstrels April 30; Frank Chanfrau in Kit, 2d; both to small houses. M. B. Curtis pleased a good audience as Sam'l of Posen, 3d. Joe Murphy in Shaun Rhue, to fair business, 5th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (Theall and Williams, managers): Robert McWade as Rip Van Winkle did fair business 3d, 4th and 5th. Tony Pastor 11th; Mrs Langtry 14th.

Arena: Adam Forepaugh's Circus 12th.

BURLINGTON.

Young Mrs. Winthrop was played at Bird's Opera House, 2d, with Messrs. F. M. Burbeck, Edward Marble, James M. Gilbert, F. M. Peter and Misses M. L. Berrell, Blanche Weaver, Belle Gilbert and Maude Stuart in the cast. The acting was good, but house small. Hearts and Hampers and Hi Henry's Minstrels are announced for next week.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): An association of Albany amateurs presented Iolanthe during the week of April 30, to a succession of crowded and fashionable houses. The receipts are to be given to the Child's Hospital of this city, and will, after all expenses are paid, amount to $1,500 or $2,000. The opera was presented in an admirable manner, with beautiful costumes, all new, and with a perfection of detail and stage management that would reflect credit upon any professional co. The stage was under the direction of A. D. Barker, of the Standard and Bijou Theatres, New York, and to his efforts much of the success of the week is due. The house will remain closed during the present week.

Music Hall (George E. Oliver, manager): This house was vacant last week, and no announcements for current week.

Levantine Theatre (F. F. Levantine, manager): Wheatley and Trainor were the principal attraction during last week, and drew good houses. Manager Levantine's benefit, on Wednesday evening, was a great success, and was a flattering testimonial to his worth as manager of the only variety theatre in the city. Among the new names for the current week, are Sanford and Wilson, and Alma Stanley.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The only attraction the past week was the Barlow-Wilson Minstrels, who did a big business 2d and 3d. This co. is fully up to the standard, and can compete with any similar organization upon the road. Nothing booked.

Corinthian Academy of Music (Arthur Leutchford, manager): Haverly's Opera co. drew fine houses April 30 and 1st. Minnie Hauk 12th.

Items: The regular season is virtually closed.—Charley Backus, who has been confined to his bed at the residence of his brother in this city, has so far recovered as to be able to get out, and will resume his duties in a short time.—H. H. Warner, one of our foremost citizens, has decided to erect an opera house that will be a credit to the city. The new house will be located on North St. Paul street, corner of Mortimer, and will have an entrance from each street. It is Mr. Warner's intention to make the house as perfect as possible as regards acoustic properties, scenic furnishings and arrangements for safety, convenience and comfort. The plans are as yet not completed; but THE MIRROR will be fully advised of progress.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Florences April 30, 1st and 2d drew fair houses. The San Franciscos took the last two nights of the week and attracted medium sized audiences. Charley Backus not being able to appear was quite a damper to their success. The Boston Ideals favored us with their second visit this season, 7th and 8th. Hanley's Squatter Sovereignty is also covering the same ground. They reappear 10th, 11th and 12th.

Wahle's Opera House (Emil Wahle, manager): Only occupied the 5th, when the Thomas orchestra, assisted by Mme. Rive-King, brought out the largest audience we have ever seen here. Even most of the seats in the gods' gallery were reserved. When the curtain rose there was not a vacant seat in the house, and all available standing room was occupied. Over $2,500 resulted from this musical attraction. Locke Richardson takes two evenings this week for Shakespearian recitals. Dr. Damrosch's orchestra 14th, which promises to be a repetition of Thomas' success.

The Adelphi (Joe Lang, manager): Last week's olio attractions were below par, resulting in only medium houses, something unusual at this house. This week promises better. Monday night the house was nearly full, the attractions being the Cotton Family and others.

Fes. Num.: The *Sunday Courier* pays a handsome compliment to THE MIRROR for the enterprise displayed in issuing the Cincinnati Festival Number; speaks of its fair criticisms, and winds up with a few kind and flattering remarks personally for the editor.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Baum's Maid of Arran co. were billed for the 1st. A panic aboard their train a few miles East of here so wrought upon some of the ladies of the co. that physicians advised a postponement. They played on the 2d, and though I wish to be charitable, I cannot ascribe the painfully "queer" acting of J. L. Morgan, the Connecticut Yankee twang of H. J. Hurley's Con O'Mara, or the ear-splitting vocalism (?) of Marie Frances, to even the most serious accident that ever befell a railway train. Business light. Satisfaction a fair second. Leading parts well taken.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Robert McWade, in Rip Van Winkle, to fair business, 2d. Haverly's Opera co. in Merry War and Mascotte, 9th and 10th.

KINGSTON.

Music Hall (Du Bois and Nichols, managers): Esmeralda was produced in fine style to a big house 2d. The Rogers of Leslie Allen was particularly fine. Doutney 4th.

RONDOUT.

Sampson's Opera House (Philip Sampson, proprietor): The Leonzo Brothers and their trained dogs in Avenged April 30 and 1st and 2d, failed to draw very remunerative audiences; but those who were not there were better pleased than those who were. The play is the veriest jargon of trash, and the dogs the only actors worthy of mention.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): On the 4th a troupe called Haverly's Comic Opera co. appeared in The Merry War. The name of J. H. Haverly was once as popular in this city as anything could possibly be. The reason is very plain; his name then was coupled with nothing but first-class attractions. Everything has changed now. His attractions have changed from bad to worse, and this troupe especially, has succeeded in the latter admirably. Nothing poorer could be imagined. The singing was poor, the acting bad, the troupe small and a number of people advertised who did not appear.

SALAMANCA.

Opera House (Hudson Ainsley, manager): Our Summer Boarders, April 30, to good business. Receipts $100. The parts were all well played, but the piece failed to give satisfaction on account of not having music suitable for the specialty acts. John Thompson, 11th, and Mattie Vickers, 17th.

AUBURN.

Academy of Music (E. J. Matson, manager): Haverly's Opera co. in The Merry War, 3d, to good business. Minnie Hauk in Carmen, 11th.

Opera House (A. Shimer, proprietor): Barlow-Wilson Minstrels to a full house, 1st.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): The Florences appeared in The Mighty Dollar, 4th, to one of the largest and most fashionable audiences of the season. Frank Losee, a member of the co., is a graduate of the Cornell University, and received a perfect ovation, both on and off the stage. Minnie Hauk, 10th.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Charles Fostelle, as Mrs. Partington, to a small house, gave good satisfaction. McGibeny Family to a crowded house, 4th, gave a splendid musical treat. Haverly's Opera co. in Merry War, to small house, 9th; performance fair.

JAMESTOWN.

Callender's New Colored Minstrels, 2d, to good business. Hanley's Squatter Sovereignty co., 14th. Goodwin and Thorne in The Black Flag, 20th; Esmeralda, 24th.

PORT JERVIS.

Lea's Opera House (George Lea, proprietor): Young Mrs. Winthrop met with excellent success on its first presentation here, 5th. The house was filled from top to bottom and many could not find seats. Indeed, they had the largest house of the season, notwithstanding that rain was falling in torrents. We need say nothing of the merits of the co. other than that the audience was charmed from the rise to the fall of the curtain. Esmeralda, Hazel Kirke and The Professor are to appear at an early date.

Item: Manager Joe Hart, of the Young Mrs. Winthrop co., says that, judging from the unprecedented success of his co., and the numerous requests for return visits, the play is destined to be longer lived than Hazel Kirke.

TROY.

Griswold Opera House (S. M. Hickey, manager): Unfortunately for so good a co. as has presented The Black Flag, there was light attendance the past week. Coming among and just after some of the best attractions, and so near the close of the season, must account for it. Frank Evans' new play, The Slave of Gold, 9th and 10th; Cramer's comb., 11th and 12th, with matinee, presenting The Banker's Daughter; C. B. Bishop, Strictly Business, 17th, 18th and 19th.

Rand's Opera House (G. Rand, manager): The Emma Abbott Grand Opera co. must have been pleased with the large audiences which so heartily received them at their three performances, La Sonnambula, Martha and Bohemian Girl, 4th and 5th. The Boston Ideal Opera co., 12th.

Grand Central Theatre (Peter Curley, manager): This week's co. will be from Philadelphia, both in drama and olio.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): April 30, the Original Nashville Students, or what purported to be such, to a poor house—just about paying expenses. They were brought here under direction of a half-dozen young men of the city.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Barlow-Wilson Minstrels drew a full house and gave a fine performance, 4th. The Wilbur Opera co. in Olivette, 11th.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): Waldron's M'liss comb., with Jennie Calef as M'liss, gave good performance 1st to fair house.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): Esmeralda was presented 4th before a fair-sized audience. Viola Allen in the title role charmed her auditors. Leslie Allen's impersonation of Esmeralda's father, with Mrs. Allen as Esmeralda's mother, succeeded in delighting the people. Receipts about $300.

CORNING.

Barry Opera House (Chas. Barry, manager): Baum's Maid of Arran co. merited a larger house than that which greeted them April 30. The scenic effects were excellent, and the characters well played. They billed the town but one-and-a-half days ahead. To the shortness of time may be attributed the small audience. Gorton's Original New Orleans Minstrels appeared 5th to a full house. The prominent feature of the co. was the Gold Band. The performance was fair, although some parts would not be missed if omitted.

Items: Jake Welby, of song-and-dance team, Welby and Pearl, is suffering from a severe cold.—Carl Temple, of the New Orleans Minstrels, is one of the finest ornamental penmen in the land.

OLEAN.

Opera House (Wagner and Reis, managers): Mattie Vickers, 2d, in Tramp's Daughter, played before a large and well-pleased audience. The Wilbur Opera co. 15th; The Black Flag 21st.

Arena: Doris' Inter-Ocean Circus 23d.

Item: A large number of people went from here to Bradford, Pa., on a special train to attend the Thomas Orchestra 3d.

ELMIRA.

Opera House (W. E. Bardwell, manager): Callender's Minstrels gave a very fine performance 4th to an $800 house. Bob Mack's trained bantam "caught on."

Arena: Doris' Circus, 4th, to large business. The show seemed to give excellent satisfaction.

Items: Society is on the *qui vive* for Langtry's appearance.—"Home talent" murdered The Sorcerer last week.—Dramatic Festival MIRROR was much prized by the readers here.

CATSKILL.

Gaylard Opera House (Matt. S. Gaylard, proprietor): Robert McWade played Rip Van Winkle April 30 to a moderately fair house; it should have been packed, if for no other reason than the local interest the play possesses. This was McWade's first appearance here in several years. He gave ample evidence that he had lost none of his old-time wit and vivacity.

OHIO.

SPRINGFIELD.

Grand Opera House (Fuller Trump, business manager): Mlle. Rhéa, in The Adventuress, to a fine house. In Mlle. Rhéa's case it is not necessary that there should be an extraneous sensational feature attached to her name. Her abilities as a leading star are too well known. Her support is excellent. William Harris as Clarkson, the American, handled the character with the most pleasing effect.

Black's Opera House (George H. Coles, manager): Baylies and Kennedy's Bright Lights, 3d, 4th and 5th (with Saturday matinee) to fine business. The entertainment was the best in its line ever seen here. Ripley and Leslie, athletes, performed some astonishing feats. Rice and Barton, in their songs, dances and sayings, kept the audience convulsed with laughter. They are a good pair, and hard to beat. Harry Melville gave some excellent songs in Erin's richest brogue. William Mills, ventriloquist, with his six talking figures, scored a success. The specialty trio, Jennie Reese, Irving Bush and Charles Reese, gave some splendid vocal selections. Other fine specialties by Dolly Davenport (who, by the way, is one of the prettiest ladies on the stage) and Madge Ashton, song-and-dance artists, and last, but not least, the sketch artists, Henshaw and Tenbrook, closed the first part of the performance, after which the wonderful experiments by the Professors Kennedy took place. This part of the performance was by far the most wonderful thing ever presented in this city. Ten well-known young men about town were put under the mesmeric influence. Dr. Myers, a leading physician, was called on by the audience to see that everything was straight. One subject had a needle and thread thrust through the tongue and cheek, never feeling it. Another ate half a tallow candle, thinking it was candy. Another drank cod liver oil for whisky. These entertainments must be seen to be appreciated. To say they are marvelous does not half express it.

Items.—Joseph Cook is booked at the Grand for June 6.—Thomson-Houston Electric Light Trial, 5th, proved a success.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): The performance of that fine old comedy, The Rivals, by Joseph Jefferson and Mrs John Drew, 2d, was a delightful treat. The audience (five hundred) would have been larger, no doubt, were it not that the price of admission was one dollar to all parts of the house except the gallery.

Music Hall: One or two professionals of no reputation in particular helped our local musical talent in a concert, 3d, and the programme was so long that everybody became wearied.

Items: Mattie Marshall, of this city, is playing with the Wodiska comb.—C. E. Maneely, stage carpenter, and Harry Sloan, treasurer of the Opera House, are among those who attended the Dramatic Festival.—Barnum's show, 13th.—During a conversation with Mr. Jefferson I asked what he thought of the dramatic powwow in Cincinnati, and whether it would redound to the benefit of the American stage. He replied that, so far as he had been able to judge, he did not consider any benefit whatever would result to the profession, and certainly nothing was to be accomplished for dramatic art. He further said that, so far as the audiences there assembled were concerned, the dramatic presentations of the future would suffer; because the Festival would be continually brought forward as a measuring-stick, to the detriment of the latter. I reminded him of THE MIRROR'S declaration that "it could in no sense be regarded as a representative array of talent, since neither America's greatest tragedian, Edwin Booth, nor her greatest comedian, Joseph Jefferson, was included." I am sure that THE MIRROR'S estimate was indorsed by Mr. Jefferson; but modesty forbade his saying so.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Elliott Barnes' Summer Boarders played to fair business 4th and 5th, and seemed to give general satisfaction. The Thomas Orchestra will give three concerts 9th and 10th, for which all the seats have been sold.

Grand Opera House (T. W. Oley, acting manager):

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE, . . . EDITOR

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NEW YORK, - - - MAY 12, 1883.

MIRROR LETTER-LIST.

Atherton, Miss Grace	Montford, Prof. Frank
Ayer, Harry L.	Moore, Miss Georgia
Adams, Mrs. Burton	Mowery, Harry A.
Barrett, Lawrence	McDonough, T. V.
Bergman, Henry	Murella, Edith
Bishop, Mrs. C. B.	McGiven, Will
Booth, Edwin	Montrose, Wm.
Booth, Edwin, Manager of	Nobles, Milton
Blake, Russell Charles	Ogden, Josh
Burrows, J. O. (2)	Osten, Miss C.
Barrymore, Maurice	Owen, Mr. Walter
Bride, J. E.	Owens, J. W. (2)
Beehan, Harry	O'Neill, Mrs. Amelia
Crosier, P. A.	O'Neill, Mrs. Ritta.
Clarke, Eugene	Pulsifer, Chauncey
Chawces, T. P.	Phelps, A. R.
Curtis, M. B.	Pindell, W. H
Coburn, S. K.	Post, Lilly
Clayburg, Mr. (2)	Paine, Adele (2)
Chase, D. H.	Priest, Lizzie
Campbell, Norman	Padden, G. E.
Coleman, J. J.	Peters, Fred. W.
Castleton, Miss Kate	Quimby, E. S.
Dunbar, Geo. B.	Quinn, T. F.
De Phillips, Mme. Laura	Robson, S. (3)
Dennis, Walter L.	Rickaby, John
De Belleville, Mrs. F.	Renard, Rachel
Duff, W. J.	Shattuck, Lillian B.
Dalby, Fred	Schwab, F. A.
Durant, J. H.	Stockton, Ella
Douglas, Annie	Shimer, N. B.
Eichberg Quartet Concert Co.	Scammon, A. Q. (2)
Eytinge, Rose.	Schaefer, C. G.
Frank, Jos.	Stroffen, F. D.
Gunness, Chas. M. (3)	St. Aubyn, Mr. C.
Guy, Geo., Sr.	Stark, Fr. E.
Goodwin, Nat	Snider, Geo. W. (2)
Gill, Wm.	Strang, Wm.
Graham, R. E.	St. Quinten, Miss (3)
Goodwin, Mira, Miss	Stone, E. S.
Gardiner, Frank R.	Taylor, Howard
Hennig, Mr. F.	Tayleure, C. W.
Hiens, L. P.	Thropp, Lou, Mrs.
Hayden, W. R.	Thorne, Mrs. Chas. R.
Harrison, Louis (2)	Thompson, Denman
Herne, James A.	Thatcher, Primrose & West
Howard, Charles L.	Thompson, Charlotte
Joslin, Alvin	Tillotson, J. K. (2)
J. K. Emmet's Fritz comb.	Trimble, Miss
Kayne, Mrs. E. W.	Van Oosten, Robert
Kilday, Mr. Frank	Vining, Miss Minnie
Kiralfy, I.	Weeks, Geo.
Keene, T. W. (2)	Williams, Bart.
Luer, Frederick	Washburne, Mr.
Legion of Honor	West, Chas.
Lollingwell, Miron	Woodhull, H. S. (4)
McKennie, John W.	Woweys, Rose
Mainhall, Harry	Warde, F. B. (2)
Morrissey, Jas. W.	Wingfield, John
Morris, Frank	Wilson, Francis
Morrison, Lewis (2)	Westford, Robert Owen
Mackey, Jno.	Wilson, G. H.

**** The New York Mirror has the Largest Dramatic Circulation in America.*

Familiarity Breeds Contempt.

We were passing by the late lamented Booth's Theatre, the other day, and saw the scenery that erst astonished the delighted gaze of the admirers of Salvini, Booth, McCullough, Barrett and Modjeska, but now destined to ignobler use in an uptown theatre, displayed in all its faded splendor upon the sidewalk. The garish light of day shone searchingly upon the painted canvas and brought out all the splashing and dashing of the scene-painter's hasty art. There was no soothing light of mellowed lamps to make "the crooked straight and the rough places plain;" but all the cracks were visible and the coarse tints offended the eye in unrelieved sincerity.

We were grieved at the sight, and could not help regretting, not only that the beautiful theatre which, fourteen years ago, was the pride and hope—dramatic—of our city, should descend to the base uses of trade, but also that the *arcana*, the hidden secrets of the stage, should be exposed to the public view; and our sorrow is the keener because we hold that *omne ignotum pro magnifico*. A man is never a hero to his *valet de chambre*, and in this world of humbug it never does to let the seamy side be seen of the public. Now, the glamor of the stage is its main attraction. There is a mist of vague romance in that enchanted region behind the floats that has a weird fascination most intoxicating to the laity, and to expose which is to rob the stage of its greatest charm. Whether we let our scenery be seen naked and unadorned in broad daylight, or hire our costumes out for fancy balls and masquerades, or ourselves give recitations in drawing-rooms in claw-hammer coats and crush-hats, or suffer the amateur to take part in our mysteries, we deprive the altar of its incense, the god of his glory ineffable. This is a sin against our own interest, for if the Cowans have unhindered access to the holy of holies, behind the veil, the mystery is a mystery no longer, and the priests lose their odor of sanctity and become like common mortals.

Of old there was a divinity that did hedge an actor, and in consequence the actor, being hidden, was in great demand. Now the multiplicity of amateur dramatic [illegible] every second shopman a histrion, and all the saleswomen in Sixth avenue look forward to when the lines of Juliet will be familiar in their mouths as household words, and when, instead of measuring out domestic goods at four dollars a week, they shall flaunt it in silks and sealskins in gilded chariots and palatial mansions. Consequently, our audiences are largely made up of one-horse actors, who, instead of looking at the play as spectators, should, in respectful admiration, debate its merits in a semi-professional style, as if their lives depended on it. The gilt is sucked off the gingerbread, the bloom is off the rye, and all because we are too opened-hearted. We will take the public into our confidence, forgetting the aphorism that a close mouth makes a wise head.

Exit 1882-83.

As the days grow warmer evidence multiplies of the early closing of the season. A number of smaller companies have already closed, and during the next fortnight many of the big ones will follow their example. The experiment of staying out until torrid weather sets in has hitherto proved unprofitable, and managers wisely conclude now that it is best to make no dates after the month of May. After all, this early closing is beneficial to the theatrical business. It stands to reason that theatre-goers, having supported amusements steadily for nine months in the year, will, after a three months' fast, return to the enjoyments of the playhouse with increased avidity. The public is a good nag, but it must not be ridden to death.

In New York, so far as novelties are concerned, the season is almost ended. One by one the stock theatres are given over to "supplementary attractions," which, in the majority of cases, fail to attract. The Madison Square, Casino, Haverly's and other all-the-year-round places go on as usual, and suffice. it would seem, to satisfy whatever demand there may be for dramatic and musical entertainment. The Union Square and Daly's companies some time since flitted away to the provinces, and Wallack's cohort will shortly follow. The Fifth Avenue closes this week. Further than the production of The Amadan at the Star, the opening of the new Twenty-Third Street Theatre, and the first representation of Wyncot's Ward at Mr. Mallory's house, the critics will have little work to weary them until the Fall approaches.

As the actors come to town they quickly make known their personal plans for spending the Summer vacation. Some go abroad; many are satisfied with the attractive features of our own pleasure resorts; more pick out shady standing-places on the Square, where all the refined social advantages which a professional desires are to be found daily during the heated term.

This season, on the whole, has been a profitable one; but the next promises better, both from the pecuniary and artistic point of view, as a cursory inspection of the array of strong attractions which are to occupy the field determines.

Bianca Lablanche.

On the first page of THE MIRROR appears the portrait of Bianca Lablanche in her favorite character of Mignon. She is, as our readers probably know, an American girl and the sister of Fanny Davenport. Her success in Italy, where she is appearing as the star of her own opera troupe, is most pronounced. The following well-written article, which we translate from *La Musica Popolare*, a journal of high standing, published in Milan, shows in what esteem our countrywoman is held in Italy:

"The name of Bianca Lablanche is one dear to musical and dramatic art, and which in a very short space of time has become sympathetically familiar to the best of our public. This young girl and remarkable singer undertakes a true artistic pilgrimage, causing admiration everywhere by her rendering of the charming Mignon of the great French musician, Ambroise Thomas. She makes a real specialty of this opera, and everyone is talking about her continued triumph as Mignon. We say nothing to the contrary but add our tribute to the others. Impassioned Gilda in Rigoletto, sentimental Violetta in Traviata, still the Lablanche remains the most poetic Mignon that can be imagined. Few music dramas of the present day and formation offer such scope for the sentiment of the artist singer. For the principal part not only does the representative require to be a great artiste, but also to have an exceptional voice and that sacred fire of art that transforms the mere mortal into the inspired sibyl. No one who does not possess these qualities can possibly interpret worthily this *chef-d'œuvre* of the French school.

"The charming episode of Mignon, created by Goethe in his 'Wilhelmeister,' found in Thomas a composer worthy to set its beauty to music; and in Lablanche, one of its best interpreters.

"From the throat of this singer, and so demands the opera, wells a fountain of song, full of pensive melody—thoughtful, dramatic, and sweet as a note of love.

"The face and figure of Lablanche are wonderfully adapted to form a perfect image of the character, insomuch that she does not so much perform Mignon on the stage as *be* Mignon in reality.

Signorina Lablanche is an American born, her real name being Blanche Davenport. Her father and mother were both great tragic artists, and a sister, Fanny Davenport, is one of the foremost stars of the American stage."

Personal.

MILLIKEN.—This is Edwin Milliken, a clever character actor, who has been playing in Hazel Kirke for about six hundred consecutive times. He is with the original company now, but is open for an engagement elsewhere next season.

MOSS.—Theodore Moss is laid up with the gout.

WILLIAMS.—Gus Williams has closed season and gone to Hot Springs.

HAWORTH.—Joseph Haworth and his mother sail on the *Republic* Thursday.

BROOKS.—Joseph Brooks is in London this week, hunting up attractions for next season.

RICE.—E. E. Rice will sail for Europe next week, to secure attractions for his two opera companies next season.

RAYMOND.—Brooks and Dickson talk of sending John T. Raymond through Manitoba on a professional tour.

CLEVES.—Lillian Cleves is playing Claire Ffolliott with Boucicault this week. She appears Monday as Elfie in The Amadan.

FAWCETT.—Owen Fawcett begins a tour through the Michigan towns on the 21st. He plays at the Detroit Opera House June 4.

KLEIN.—Alfred Klein has been engaged to create the part of the fat boy in William Young's new play at the Madison Square.

ELTON.—The date of Elton's benefit has been fixed for May 31. It promises to be one of the most attractive affairs of the testimonial season.

GRAHAM.—R. E. Graham is negotiating with Leavitt to go to London and play in Evangeline at the Avenue Theatre, introducing his imitations.

DECKER.—Nelson Decker leaves Saturday by the *Greece*. He goes abroad to visit his wife and child, who are with his father-in-law, Ion Perdicaris.

LEE.—Amy Lee writes to correct the announcement that she has signed with John E. Ince for next season. She has made no engagement as yet.

ZIMMERMAN.—E. E. Zimmerman will not be connected with the Stetson corps next season; but will take the management of Harry Lacey's Planter's Wife company.

KELLOGG.—Cards are out announcing the marriage last week of Fanny Kellogg to Max Bachert. They will be at home on Mondays in November at the Hotel Pelham, Boston.

ST. MAUR.—Jack St. Maur has been engaged by Helen Barry to look after her interests during the Union Square season, which means that her interests will be thoroughly cared for.

SPENCER.—Lillian Spencer is lying dangerously ill with congestion of the brain at the Huron Street Hospital, Cleveland. Her parents were telegraphed for and have arrived at her bedside.

RUSSELL.—If Lillian Russell has signed with Rice for next season, how is it possible to fulfil her last contract with Alexander Henderson, of London? There are likely to be complications of a legal nature.

BLAKELY.—William Blakely never played the part of Mr. Pilkie in The Great Divorce Case before the present presentation at the Union Square. His performance has made an undeniable hit.

STRAFFORD.—Maurice Strafford has decided to forsake the paths of commerce and return to his old love, the stage. He is a capital juvenile actor, who will be an acquisition to some appreciative manager.

DONNELLY.—J. F. Donnelly, the obliging and capable treasurer for Harry Pitt, has been promoted to the business management of his company on the road. Mr. Donnelly goes to Philadelphia on the 22d.

ROSENFELD.—Sydney Rosenfeld will sail on Saturday for England. His mission is to produce his comic opera. The Mystic Isle, with Edward Solomon's music, in London. This is Sydney's first trip abroad.

MAHN.—H. B. Mahn will manage Boucicault and his son Dot next season. A contract has been signed for two years, beginning Sept. 10.

DINGEON.—Helen Dingeon has arrived in town from San Francisco. She is looking extremely well, having entirely recovered from the effects of her recent severe illness.

WARNER.—John Warner, although he has received many flattering offers to manipulate combinations next season, has made up his mind to retire from theatrical business. He will go into trade for a change.

MCCALL.—Lizzie McCall has been suffering from pulmonary hemorrhages, which prevented her going to Chicago to play with Wallack in Rosedale. A letter from her dated Monday announces that she is a little better.

DEACON.—Charles B. Deacon, of the Philadelphia *Ledger*, was in town Monday. Mr. Deacon is widely known among professionals, many of whom he hospitably entertains at the Clover Club, of which he is Secretary.

EVERETT.—H. L. Everett has been engaged by Maze Edwards as stage manager of the George Edgar company. Mr. Everett is an old-timer, who for the past season was with Mr. Stetson as stage manager of Booth's Theatre.

SHANNON.—Lavinia Shannon closed with Maggie Mitchell Saturday night, Mr. Paddock releasing her that she might, with her husband, Giles Shine, take a Summer engagement with Janauschek, opening at Salt Lake next Monday.

FISKE.—Stephen Fiske has signed contracts to write two new comedies, one for Charles Wyndham, the other for Nat Goodwin. They will both be produced early next season, the former in London, the latter in Chicago.

MAGUINNIS.—Dan Maguinnis, who for a long time has been comedian of the Boston Theatre company, has arranged with George Hackett, of Providence, to star under his management for five years, the contract beginning next season.

GOODWIN.—N. C. Goodwin was taken ill after leaving Chicago, and has lain at the Hoffman House since Sunday. If he is strong enough to risk the voyage, he and Eliza Weathersby will sail for England on the *Republic* to-day.

CHAPMAN.—Frank M. Chapman has been tendered a benefit by Mary Anderson and her company. It will take place in Orange about a fortnight hence. As Miss Anderson has never before appeared in that town, a large house is certain.

MAYER.—Marcus Mayer left for California yesterday morning, ostensibly in the interest of Henry E. Abbey, but really, it is candidly believed, to lend his potent influence in straightening out the crooked political perplexities of the Coast.

PIXLEY.—Annie Pixley is deliberating whether to spend her Summer at her California home or go to Europe, with the chances in favor of the former. She will have a new piece for next season, in addition to her present repertoire. She closes the season at the Mount Morris Theatre Saturday night.

ROCKWELL.—Charles Rockwell sends THE MIRROR a copy of a letter from his physician, which states that the actor is not ill of any serious disease, but is merely temporarily prostrated by malaria. This sets at rest the newspaper items which characterized his condition as dangerous.

HOWARD.—Madame Dolaro wants a larger salary to play Polly Eccles on the road than Harry Pitt is willing to give. Nelly Howard, who has made her mark in Two Roses, will act the part outside of New York. This little actress was a utility woman at Daly's a few weeks ago.

YEAMANS.—Jennie Yeamans is in town, having closed her engagement with Atkinson's Jollities. She will not go to Europe with the company, as she is not in very good health, and has concluded to rest during the Summer. She will star next season in her play called Meda, which was written for her by Mr. Locke.

COWELL.—The other night, in Denver, on account of Carrie Turner's illness, some parts in Young Mrs. Winthrop had to be assigned at short notice to different ladies of the company. Sydney Cowell was given the rôle of Constance, and she showed unexpected emotional power in its interpretation.

BIDWELL.—David Bidwell, manager of the New Orleans Theatres, reached the city yesterday, and has quarters at the Leland Hotel, where he will remain until the latter part of August. Mr. Bidwell has had a very successful season, and says the prospects for next year are bright. He opens the Academy of Music September 9.

KELCEY.—Herbert Kelcey is dissatisfied with the parts Mr. Wallack has given him. In fact, Osmond Tearle's engagement, in the middle of the season, completely upset his and William Herbert's prospects. Last week he signed a contract with John Stetson to play leading business in the new stock company which will occupy the Fifth Avenue next season.

PRICE.—Edwin Price on Tuesday bought a fine span of horses at Van Tassell's. One has a guaranteed track record of 2:15 and the other has been driven to a road wagon in 2:35. He also purchased a village cart and buggy. The wagons and horses were shipped to Mr. Price's country-place at Canton, Pa., yesterday. He and his wife will leave for there week after next.

ABBOTT.—Emma Abbott's season of thirty-five weeks closed in Troy Saturday. It has been very successful. Miss Abbott will remain in New York with Fifth avenue friends a few weeks and then sail for Europe, remaining abroad most of the Summer. While abroad she will complete negotiations for three new operas, probably being spurred to this by the prospectus of the new English Opera company. She will also engage some European singers, as the company is to be greatly strengthened.

Mrs. Abbey's Death.

Henry E. Abbey met with a painful and unexpected bereavement yesterday in the sudden death of his wife, at his residence, 10 West Thirty-second Street. She had been in feeble health for some time, but danger was not anticipated.

A week ago last Saturday afternoon, Mrs. Abbey occupied a box at the Fifth Avenue during Langtry's performance. Afterwards she went to Delmonico's to dine with her husband, where, sitting in a draught, she caught a slight cold. Nothing was thought of this until last week, when her illness increased. Monday undeniable symptoms of hasty consumption appeared, and Tuesday her mother was telegraphed for at her home in Northampton, Mass. Yesterday Mrs. Abbey sank rapidly, and at half-past one o'clock she died. The mother arrived at three—too late to see her daughter alive.

Consumption is hereditary in the family of the deceased lady. Her father is very low with it at the present moment. Last night an intimate personal friend of Mr. Abbey said to a MIRROR representative:

"Mrs. Abbey was twenty-six years old. She had been married six years. She leaves two children, a boy and a girl, aged respectively five and two. Her death is a terrible shock to Henry. He was extremely devoted to her, and she to him. They were very happy in their marital relations. Six weeks ago she felt ill, and went to Fortress Monroe for a brief sojourn with Mrs. Andrew Dam, Jr. On her return she seemed improved in health. Abbey's ambition in business was largely due to affection for his wife. Just as he had arranged plans that were certain to gratify his wishes to the utmost, the sweetness of success is changed by this bitter blow."

Mrs. Abbey was a native of Northampton. She was never connected with the stage. Her life was quite retired. In appearance she was comely, and her refined manners charmed all with whom she came socially in contact.

Mr. Abbey was to have sailed to-day for England, with Maurice Grau, on business connected with the New Opera House. He will delay his departure now for several weeks; if, indeed, he goes at all. His plans are entirely upset, and he is too grief-stricken to speak of them at present. The arrangements for the funeral will be made to-day. They will be devoid of ostentation.

Commended to Sandison.

Many amusing letters come to THE MIRROR's mail-box. Specimens are sometimes printed; but the majority are consigned to that capacious receptacle for literary refuse, the w. p. b. Generally these letters proceed from ambitious counter-jumpers and aspiring sempstresses, who ask, beg or demand, as the case may be, in uniformly illiterate terms, that THE MIRROR shall engage them to play leading business at Wallack's or the Union Square or with some leading attraction on the road. Many object to traveling; but those who don't, prefer to support Edwin Booth, Mary Anderson or John McCullough. None of them are especially averse to starring. Such is their blind and implicit faith in the notion that important engagements are solely made by a dramatic newspaper that they seldom, if ever, admit the possibility of their modest requests being sent to a mistaken source.

These communications are not exclusively confined to demands for professional situations. Occasionally the bent of the counter-jumper or sempstress lies in another direction. Embryo critics, editors, amanuenses, reporters and essayists burden our mail with their effusions. Following is one of these epistles, recently arrived:

NEW YORK, May 7, '83.

Editor New York Mirror:

DEAR SIR:—You being the editor of a theatrical paper, I beg your attention fore a few minutes to ask if I were to send you some small notes on theatrical subjects if they would be accepted these notes as I have not had enough experience in writing for the press may need some corrections but with your kind permission I will send the same to be published in your paper.

You may think it strange for me to apply to you in this way but I had no means by which to resort to any body whome I knew *personally* who had any connections with theatrical matters, so learning that your paper was the best and largest of its kind in America I though this the best and most proper way to open a communication with you.

Yours Respectfully
J. B.

Please address
J. B care of Nautical Gazett
P. O. Box 2527
City

With this, Mr. J. B. was pleased to send as a specimen of his journalistic ability the following article, which is printed *literatim*:

Sample

The tour of Edwin Booth

Seeing with which unexpected success Mr Edwin Booth is meeting in his tour through Europe, only goes to show that American talent is fully appreciated by the European people even in England where but a few years ago so much rivaly existed he seemes to meet with much approval and it is true when said he stands king of his profession.
J. B.

It is a wonder that the *Star* lets such talent go a-begging. THE MIRROR respectfully commends Mr. J. B.'s claims to Mr Sandison's (the editor) attention, with the suggestion that until Mr. J. B. is engaged at $10 a week on the *Star* staff, that paper cannot boast of having secured a complete monopoly of the finest writers on the press.

The Usher.

Mend him who can! *In Ushering*
The ladies call him, sweet.
—Love's Labor's Lost.

Eben Plympton denies that he has signed with George Edgar for next season; but he fails to tell the reason why. Maze Edwards had some talk with him about supporting Edgar, and Plympton was delighted with the idea. Terms and parts were agreeable to both parties; but when Mr. Edwards told the actor there was to be no member of the company featured on the bills he stood aghast. "You won't put me in larger type than the rest?" he asked. "Certainly not," replied Manager Edwards. "It would be unjust to Miss Jewett and the other artists engaged."

"But I'll see Miss Jewett and get her consent," expostulated "Plum."

"That will make no difference."

"Oh, well, then, my deah fellah, I cawn't go, you know." What nonsense! As if the merits of an actor depended upon the length and height of his name. Letters as big as a barn wouldn't make Mr. Plympton anything different from what he really is—a fair to middling society play actor. Manager Edwards was quite right in refusing to humor Plympton, and Plympton richly deserved the rebuff he got. There is entirely too much of this absurd conceit about, anyway.

* * *

Flockton, of Wallack's, gave Harry Pitt some points regarding the stage-business of Digby Grant in Two Roses. Flockton played the part upward of two hundred times in the English provinces. He modelled it closely after Henry Irving's celebrated original. By-the-bye, it seemed to me Saturday night, while watching the comedy, that Albery prigged the characters of the Adventurer and his daughters bodily from "Martin Chuzzlewit." Grant and the "Two Roses" are very similar to Mr. Pecksniff and Mercy and Charity. This appropriation seems the more likely when we remember that the English playwright of the present day spends more of his valuable time adapting the creations of authors passed away to his own purposes than working out original ideas.

* * *

Georgia Cayvan seems to be the recipient of a great deal of disagreeable attention from ill-natured newspaper writers, just now, which is entirely superfluous and uncalled for. They speculate on the probability of her remaining in the Union Square as leading lady; advance the opinion that she will not be retained by Snook and Collier and (because she has made a success of every part she has essayed?) conclude that she is not a suitable person for the place. Now, it's all very well to push the claims of Maude Harrison, who is a charming comedienne; but running down another actress is not the way to do it. Miss Cayvan has caused no announcement to be made of her connection with the Union Square, and it's not fair to discuss the matter until she has made some sign. In my opinion, a better successor to Sara Jewett than Georgia Cayvan could not be found among the young women in the profession, and doubtless this view would be corroborated by the public if it could only be cornered and interviewed on the subject.

* * *

I am informed that Etelka Borry, although she is billed as a noted European star, is well known to the German theatre-goers of this city. Seven years ago she was a member of Neuendorff's stock company, and acted in the capacity of leading lady at the old Germania, now Tony Pastor's, on Fourteenth street. She remained with Neuendorff but a short time, as she did not please his patrons. In Mlle. Borry's defense it must be said that her acting Monday night was a pleasant surprise. She will not set the Bay on fire, but she knows her business, and does not deserve the caustic strictures of my esteemed friend, The Giddy Gusher.

* * *

The very successful production in English of Fedora, at the London Haymarket Saturday, should make glad the heart of Fanny Davenport, who has the American right to the play and will act in it next season. Despite the careless acting of Charles Coghlan in the principal male role, and the fact that the impersonator of Fedora, Mrs. Bernard-Beere, is not an emotional actress of the highest order, the piece scored a triumph. The curtain was raised over and over again amid enthusiastic applause.

* * *

The editor of *Progress* remarks: "It does not surprise me that The Mirror regards with astonishment a Philadelphia publication which dares to resent the course of the New York journals toward Philadelphia, and even occasionally to laugh at the pretensions of 'The Great Metropolis.' New York has long been permitted to amuse itself with Philadelphia people and Philadelphia affairs, and no one here has cared to reply. It has seemed to *Progress*, however, that the game was too one-sided."

Progress is right. The sport *is* one-sided—so unequal, in fact, that I sometimes wonder why New York journals bother themselves with the affairs of Philadelphia at all. It may be that they do it much on the principle that the Spanish *picadors* enter the bull-ring. Our sly prints wave the red scarf for the fun of seeing Philadelphia's journalistic bovine rage. When all is said and done, the Quaker village isn't half a bad place, and it is happy in the possession of such a plucky and persistent defender as *Progress*.

* * *

Lillian Russell left the parent nest of her own volition one day last week.

* * *

The treatment of the Dramatic Festival by the *Herald* was singularly characteristic of the policy of that peculiarly conducted newspaper. During last week it printed despatches daily which averaged not more than a third of a column in length, and written evidently by a police-court reporter. On Saturday it gave three "sticks" space to the performance of Hamlet at Cincinnati, and a cold column-and-a-half to a twaddling interview with Mrs. Langtry. To report the production of an opera bouffe in Paris or a society comedy in London the *Herald* will lavish a small fortune on cable messages; but when an effort is made to glorify legitimate dramatic art by the citizens of an enterprising American city, Mr. Bennett's paper passes it by with the most contemptuous and paltry mention. Native art and native artists have no friend in the *Herald*, yet a large portion of its annual profit is derived from our theatrical managers.

Margaret Mather's Earnings.

On Saturday night Margaret Mather's season closes. It was to have ended with the Brooklyn engagement last week; but the earnest solicitations of a number of New England managers induced J. M. Hill to give a few more performances in places where his star played before.

There probably was never a case in theatrical history parallel to that of Mather. She is the only example recorded of a new stellar attraction who has cleared a large profit the first year of her professional work. Had it not been for Mather's unfortunate illness in Boston during the height of her recent successful engagement there, the net earnings of her season would have reached $50,000. As it is, when the investment of money for tuition, costumes, diamonds and all other incidental expenses is deducted, she will have cleared $44,500. This, considering the circumstances, is a marvelous showing—an unequalled one, in fact. But five out of the thirty-four weeks have failed to pay big profits. These include Detroit, Williamsburg, Philadelphia, and the period of her illness in Boston. In the smaller towns, as in the large cities, her receipts have been phenomenal. Mr. Hill has used no circus methods in the manipulation of his star. He has not announced her as "the phenomenal actress," "the tragic genius," "America's greatest artiste," or in any manner whatever blatantly trumpeted the merits of his attraction. His advertising has been chiefly done in the most legitimate direction—the newspapers—and his "paper" consisted of plain printed posters and tasteful lithographs. By this means the solidity of Mather's success is established without fear of contradiction, and the croaks of those who took a pessimistic view of her experiment are made food for laughter.

The Mirror records the achievements of the new actres with a satisfaction that those who remember what it predicted before her *début* will thoroughly understand. To say that the prophecy has been fulfilled scarcely expresses it. Mather has more than justified our expectations. In regard to her future, Mr. Hill spoke confidently to a Mirror representative on Monday morning.

"Miss Mather will pass the Summer months in the country," said he. "She has been anxious to play Lady Macbeth ever since she made her first appearance. I have therefore decided to include this part in the repertoire next season, and she will devote a good deal of the time between seasons to studying it. Her success in Leah convinces me that her *forte* is the interpretation of the heaviest tragic rôles."

"Is her good health entirely restored?"

"She is not quite strong yet; but she is gaining strength every day. The rest during the vacation will build her up. But she doesn't want to stop acting—her mind is given entirely to her art. She wishes me to prolong the season beyond this additional week; but I think she has done enough work for the present."

"Does Miss Mather's share of the profits amount to much?"

"It is enough to bring her a comfortable income properly invested. At her request I have put most of it into government bonds."

"Will you manipulate other attractions next season?"

"No. In order that I could devote all my time to Mather's business, I have withdrawn from everything else. She will have my undivided attention."

"That was your reason for severing your connection with Denman Thompson?"

"Yes. Mr. Thompson and I part in the friendliest spirit. I have filled his time up to April next."

"Will you go to Chicago this Summer?"

"No, I mean to remain in New York most of the time. The climate agrees with me, and I need to recuperate after a hard year's work."

Mr. Hill is looking well; his placid countenance wears the benign smile that is its characteristic, and his lonely solitaire sparkles brightly amid a broad expanse of shirt-bosom.

Fun for Londoners.

Frank Sanger and Willie Edouin are in high feather over the remarkable favor which has been shown the Bunch of Keys. They had no idea that the performance would take such a firm hold on the public. When they began their engagement at the San Francisco Opera House they put up the piece for the opening attraction, supposing that it would run a fortnight or so, after which Dreams was to be revived and one or two novelties were in readiness. Seven weeks have elapsed and the humorous conceit is still crowding the house. But a fortnight longer remains, of the Sparks engagement, and from present evidence A Bunch of Keys will finish out the whole period.

Yesterday a Mirror reporter met Mr. Sanger, who alluded with modest satisfaction to the success with which his company has met, and then spoke of the forthcoming English tour which it will make.

"We have concluded all our engagements," said he. "Our advance courier, Robert Arthur, leaves on the 22d of this month to arrange preliminaries on the other side. The company follow on a steamer that sails June 16. They are to appear at the London Avenue Theatre, which, for the time being, will be under the management of Leavitt. The date arranged for opening is July 16. Dreams will be the bill. It is to be localized so as to suit the tastes of English audiences. I do not know that we will need to do any other piece; but the Bunch of Keys will be available if necessity demands. Our arrangement at the Avenue is a good one. We play eight weeks, positively, and if we make a big hit additional time is at our disposal."

"What, do you think, are the prospects?"

"Of course, I cannot say with certainty; but I feel confident that the Sparks will 'catch on.' Edouin, you know, is an old London favorite. He played for a long time the principal comedy parts with Lydia Thompson."

Florence's Contribution.

No one would for a moment suppose that any person would pick up the celebrated representative of the Hon. Bardwell Sloat for a "flat;" yet that is just what a man did on Monday last. Mr. Florence had just returned from a thirty weeks' successful season, and was just brimming over with good nature in his parlor at the Fifth Avenue Hotel, when there came a tap at the door, and a waiter entered with a card on which "C. King" was written.

"Oh!" exclaimed Florence: "My old friend King has called to see me. Show him up."

The waiter soon returned with Mr. King; but it was not the Mr. King that "Bob Brierly" expected to see. This Mr. King was a stranger.

"Pardon my intrusion," said Mr. King; "I represent the Brooklyn *Eagle*."

"Ah, yes," said Florence. "I was a newspaper man once myself. Glad to see you."

Kinsella, the editor of the *Eagle*, is an old friend of Florence's, and of course Billy wanted to know how Tom was getting along. Mr. King described Kinsella's health in glowing terms, and evinced so great a knowledge of mutual newspaper friends that Florence was in ecstacies. Mr. King then explained that he was collecting for the Ohio flood sufferers; his errand was one of charity. He gave a harrowing recital of their sufferings. Many actors had subscribed, as was evident from the long list which Mr. King took from his pocket.

"Poor sufferers," said Florence. "Of course I will do something. It is my duty. I go there and get their money, and I ought to make some return."

The actor wrote out a check for $25, and handed it to the kind-hearted Mr. King, with orders to get it cashed at the hotel counter.

An hour later W. J. began to think the matter over, and finally concluded that he had been a little too premature. He despatched a telegram to Kinsella, making inquiries. The reply came:

"Don't know any such man. He is a fraud."

Salmi Morse's Stock Company.

Salmi Morse has perfected his plans for a dramatic season at his establishment. It will begin Monday week. The house has been christened the Twenty-third Street Theatre.

The opening piece will be a comedy by Mr. Morse called A Bustle Among the Petticoats. It is said by those who have seen the MS. to be a bright composition, far superior from a literary and dramatic point of view to the Passion. The scenes are located in France in the time of Louis XIV. Mr. Morse abandoned the foolish idea of making up a company of amateurs and has engaged a number of well-known professionals. They are not secured for the run of the comedy simply, but for the duration of the season, which he hopes will be a long one.

The *personnel* of the organization is as follows: Frederick Paulding, juvenile lead; Theodore Hamilton, heavy lead; Mr. Everham, character comedian; Helen Blythe, leading woman; Ida Aubrey, ingenues; Sara Goldberg, heavies; Lena Morehouse, juveniles. Fred Lyster is musical director; Conover Graves, stage manager, and Signor Baptistin, ballet-master.

Work on the scenery is now going on and rehearsals are in progress. Mr. Morse having at last settled down to serious and sensible business, The Mirror wishes him abundant success in his enterprise.

Mr. Stevens' New Play.

John A. Stevens was found in his parlor, arrayed in dressing-gown and slippers, yesterday, by a Mirror reporter. Mr. Stevens was examining models of the scenery for his new play, Her Second Love.

"I intend to produce it on May 21," said Mr. Stevens, "as an experiment, to see how it takes with the public. I regret that, on account of a previous booking at the Windsor, the play will only run for a week. It will hardly pay expenses, for I shall spend over $5,000 on its production. I have held the principal part for over a year for Miss Granger, who has not, as reported, bought the play. The piece is a decided departure from my previous efforts. It does not depend upon scenic efforts. I have tried to interest the audience by an intense story. The plot is natural and consistent. The scenery will be handsome, especially the anteroom of the Grand Opera House, St. Petersburg."

"Who have you engaged for your company?"

"Besides Miss Granger, I will have George Boniface, C. B. Welles, of the Madison Square Theatre; M. C. Daly, John Jack, Joseph Brennan, Mrs. W. G. Jones, Eleanor Merrill, Lillian Chantore, Marie Earle and Miss Desmond. In the society scenes there will be two *debutantes*, Florence Rose, the wife of a wealthy Wall street broker, and Edith DeBelleville. The masquerade scene will be grand. The first act is located near the village of Oskol, Russia. Act two will be in the Grand Opera House, St. Petersburg, and the other acts at St. Petersburg. Throughout the play the Nihilists will appear. It is not melodramatic, but strongly emotional."

"Will you make any change in the Windsor this Summer?"

"Only a general cleaning up and a new curtain. The time for next season is rapidly filling up, and but a few dates are open."

Spendthrift Pros.

The influx of impecunious actors lately is something unprecedented. The Square is full of them, and, strange to say, many of those who are now in the last throes of financial agony have had good positions all the season; but their improvident habits *en route* have set them down in New York almost penniless. A Mirror reporter saw quite a prominent professional yesterday standing against the Union Square Theatre bill-board, with a countenance as long as a hotel-bill. Approaching, he inquired the cause of his choler.

"Cholera?" he answered; "if it were the cholera, I'd be better off. I'm miserable."

"Wherefore?"

"Haven't got a cent."

"And with a good engagement all the season?"

"Yes."

"Where's all your money?"

"Spent."

"What for?"

"Don't know."

"What was your salary?"

"Eighty a week."

"How many weeks have you been engaged?"

"Thirty-eight."

"No wife and family?"

"No."

"And you have got through three thousand and forty dollars in that time?"

"You've hit it exactly."

"What have you spent it for?"

"Don't know."

"Well, where did you spend it?"

"With the boys, I guess. I only know it's gone, and I've got to fake up some Summer snap for bread-and-butter; and that's what's just now bothering the life out of me."

This is only one instance in several we could mention, which goes to prove that with all the experience some actors gain in one season, they cannot make up their minds to profit by it the next. The question then is, are they entitled to sympathy—and loans?

Haverly's Intentions.

"Mr. Haverly is making great preparations for next season," said W. H. Brown, Tuesday. "He will retain his present theatre and have five companies on the road. The Mastodons will be entirely reorganized, and Mr. Haverly will give them his personal supervision. Entirely new and original features will be introduced, and he will leave his imitators far in the background. The two Silver King companies will be composed of the very best talent. Two cars are now being built to carry the scenery. The companies will play only in the largest cities and at the best theatres. The presentation of the play will be fully equal to that given at Wallack's.

"Will the opera company be kept on the road?"

"Yes. It will be large and improved in various ways. The company will play The Merry War and other favorite pieces which admit of spectacular effects. Mr. Haverly has also made contracts by which he will play Mlle. Rhéa, Dion Boucicault and The Romany Rye over the Western circuit."

"Is it true that Haverly has purchased a residence in Philadelphia?"

"Yes; he has bought a very pretty house on Chestnut street, where his family will reside. By the bye, Mr. Haverly is negotiating with parties for the erection of a theatre in Philadelphia. He thinks there is more money in a new house than there can possibly be in any of the old places. Arrangements are also being made by which he will erect a theatre in New York on the plan of the London Alhambra."

Last Days of the Festival.

[SPECIAL CORRESPONDENCE TO THE MIRROR.]

CINCINNATI, Tuesday, May 3, 1881.

As a spectacle, and one in which the public interest seemed to centre next to Julius Cæsar, was the performance of Othello to-night. The audience numbered nearly fifty-six hundred, or only about two hundred less than on the opening night. Every seat was occupied before the curtain rose on the second act, and the standing-room was all taken long before. The scenery was very fine, especially the Quay of Fumagasta in Cyprus. In fact, this was the only one really worthy of special mention, the others being interiors, and the stage was too large for them. Sixty feet between the wings is altogether too much for a good effect with any interior less than the Senate Chamber in Julius Cæsar. The costumes were equal to any used in the Festival and were really beautiful. The number of supers was less than in Cæsar, and consequently they were more easily managed and better drilled than any so far employed. All the accessories were nearly perfect; but the performance, though giving much satisfaction, was by no means the success anticipated by the large audience.

McCullough as Othello was in better trim than at any time during the week, and he played the Moor as well as usual, but no better. He was loudly applauded, and several times had to appear before the curtain, in response to the demands of his friends. Barrett has had everything his own way thus far in the week, and was, in his best characters, making a good impression, which it is feared will be overcome by his thoroughly bad performance of Iago to-night. The writer has seen several Iagos, and Barrett's, he is free to say, is the worst of the lot. He is Iago in physique, but in no other way. His reading and acting were equally bad.

Mary Anderson as Desdemona was a surprise, even to her best friends.

Clara Morris as Emilia, by reason of the positions taken by the other artists, was compelled to stand with her back to the audience most of the time, and her voice was seldom heard beyond the footlights; but when she did get a chance to face the crowd every word was heard distinctly and she was rewarded with hearty and enthusiastic applause, and at the end of the third act, when the other people were called before the curtain, loud cries for "Morris" were heard, and she was brought forward to receive a handsome stand of flowers and divide honors with the other artists. She is evidently as great a favorite as anyone in the cast. The minor parts were acceptably filled.

FRIDAY, May 4, 1881.

Another immense audience packed the house to the roof Friday night, the main attraction being Murdoch as Hamlet. Mr. Murdoch holds a strong and lasting place in the affections of the local public, and fully one-third of the audience present have been reared to look on him as the ideal actor of the century. His performance was scholarly, but that was all. He read his lines like an elocutionist. He was not so stiff as on Monday night, although he was the same man wearing the same wig, and one performance naturally reminded you of the other. He was loudly applauded, and must have been a great hit with people in the front rows, who could hear him distinctly; but the talk in the lobbies after each act was anything but complimentary. McCullough was the best Ghost ever seen in Cincinnati, while Barrett, as Horatio, seemed to have hit on a Shakespearean part suitable to his capabilities as a representative of the characters of the immortal bard. Louis James as Laertes, and Marie Wainwright as Ophelia, both scored hits, immediate and pronounced. Nat Goodwin was a surprise as the Gravedigger, and gave positive proof that he has a bright future before him as a legitimate comedian. The other parts were all well sustained.

The costumes were, as usual, gotten up on an elegant scale, and were probably as good as any thus far seen. The scenery was all fine; but the most work had been spent on the Castle of Elsinore, which was without doubt the finest piece of scenic art ever put on a stage in America, and was well worthy the many rounds of applause given it. The other scenes were good, but nothing extra.

SATURDAY, May 5.

At the matinee, Romeo and Juliet was the bill that brought out nearly five thousand people, the majority of whom were ladies. Mary Anderson as Juliet repeated her former triumphs in the part, and was in reality the only star of the day. Barrett made up as young as possible; but it would take a very foolish young Miss to sigh much after such a Romeo. He read his lines intelligently and acted fairly well, and that is all he did. Louis James played Mercutio about as well as McCullough could have done, had the original idea been carried out. H. A. Langdon, as Friar Lawrence, was one of the hits of the day. The costumes and scenery were beautiful in the extreme, and the Balcony scene was especially good.

Saturday night fifty-six hundred people saw Othello repeated in about the same style as it was played on Thursday.

J. J. Dowling's Nobody's Claim will assume great proportions the coming season. The melodrama has been re-written by E. A. Locke, and the largely augmented company will include Sadie Hasson, the character actress and vocalist. Among the accessories will be a *manege* horse, performing bear, reindeer in harness and acting dogs; all of which will be utilized in combat and in realistic scenes. A number of people are wanted for the company, which is under the proprietorship of J. S. Alexander and T. F. Kelly. J. H. Laise is manager.

Some three weeks ago, while the Barlow-Wilson Minstrels were playing at Mechanic Hall, Salem, Mass., their baggage was ransacked by thieves, who stole a goodly sum of money and some valuable diamonds belonging to Cal Wagner. The police failed to track the rogues until a little over a week ago, when the diamonds and some other of the stolen property was offered for sale in Salem. A woman who offered it was arrested, and subsequently three boys were taken into custody. On Thursday last one of them was held in $2,000, and the two others in $1,000 each for trial. The receiver was also held. Wagner's diamonds and most of the other property were recovered.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Colville's Taken from Life had rather light house 2d and 3d, but the play and co. were the best of the kind we have had this season. Rhéa had good house, matinee and evening, 5th, and played The Adventuress and Beatrice in a pleasing manner.

DAYTON.

Music Hall (Larry H. Reist, manager): Colville's Taken from Life, April 30 and 1st, to fair business. The play is good, and the co. far above the average. The Walter Loe of Joseph Wheelock was a splendid piece of acting, and from the number of encores was more than appreciated. The explosion in Act III. was the most realistic ever seen in this State, bringing forth thunders of applause from the audience. Adams' Humpty Dumpty 5th and matinee, to good-sized audiences. The co. is one of the best that has appeared here for years, and gave the best of satisfaction. Robson and Crane 24th.

Arena: Barnum's Circus 19th.

Items: Manager Reist went down to Cincinnati last week to take in the Festival.—F. B. Warde's engagement here, 12th, under the auspices of the Knights of Pythias, will be one of the events of our successful season.—Manager Reist's benefit, 24th, will test the capacity of Music Hall.—THE MIRROR is THE paper here.

FREMONT.

Opera Hall (Osborne and McCullough, managers): John Thompson and his wonderful co. played Around to a slim house April 30. Poorest show here this season.

AKRON.

Academy of Music (W. G. Robinson, manager): Elliott Barnes' Summer Boarders, 2d, held forth to a fair house. The tone of the co. is objectionable, and Barnes took a big drop in the estimation of representative Akron people. Professor Reynolds, the mesmerist, began a week's business with a fair house, 3d, and is meeting with fair success. Dr. Damrosch's Orchestra 12th. C. B. Bishop in Strictly Business 14th. Wilbur Opera co. will present Iolanthe 18th and 19th.

CHILLICOTHE.

Clough's Opera House (E. Kauffman, manager): Geo. H. Adams' Pantomine co., April 30, to fair business. At Manager Kauffman's benefit, 5th, Katie Putnam appeared as Lena, the Madcap, to a fair-sized audience.

SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager): Jeffreys Lewis played at the benefit for Manager Stoffel April 27. A very fair and well pleased audience attended. Everything went off nicely; but I am told it was not a financial success. Support same as when she played here in March. Kate Claxton 9th, which engagement closes our season.

Item: The opera house will undergo a thorough overhauling this Summer.

ALLIANCE.

Marchand Opera House (F. C. Marchand, manager): Owing to the illness of one of the members, the Julia A. Hunt comb. failed to appear.

Items: No circuses this season on account of exorbitant license required—$100.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Little's World co. came 1st to a small house, although it was the best production of the World Urbana has had. Though the house was small, nothing was slighted.

LIMA.

Faurot's Opera House (George W. Williams, manager): Joseph Jefferson came 2d in Rip Van Winkle to the largest house of the season, playing against Robinson's Circus. Receipts $987. Co., except Rose Wood, who was good as Gretchen, only fair. F. B. Warde, 15th; Robson and Crane, 25th.

Arena: John Robinson's "Ten Combined Shows" attracted a fair crowd 2d. Show is only fair, excepting the dogs, which are very good.

Items: Robson and Crane, end our amusement season.—Your correspondent passed a delightful half-hour with Mr. Jefferson after the performance.—The Dramatic Festival Number of THE MIRROR was greatly admired here.

PENNSYLVANIA.

EASTON.

Opera House (William M. Shultz, manager): Jeffreys Lewis' engagement for the 4th was cancelled by telegraph, because of the death of her father.

Arena: Forepaugh's circus gave two performances, 3d, to large audiences. In the afternoon Mr. Cook, while riding in the Roman Standing Race, fell between his horses; but miraculously escaped with only slight bruises. In the evening Mlle. Merchant was violently thrown to the ground by the stumbling of her horse at one of the hurdles, sustaining a painful fracture of one of her ribs and severe internal injuries. She was removed to New York for treatment.

WILLIAMSPORT.

Booked and billed: 11th, Camilla Urso; 16th, Wilbur Opera co.; 17th, Muldoon's Picnic; 28th, Mrs. Langtry.

Arena: Doris' Circus, 5th, gave two performances to good business, considering the bad weather.

HONESDALE.

Opera House (W. J. Silverstone, manager): The fine and large audience which greeted the Camilla Urso Concert co., 4th, consisted of our best citizens. Mme. Urso's violin playing was the principal feature, and it aroused the audience to genuine enthusiasm. She was recalled after her solos, and her response was even more charming than in the announced selections. The singing by Miss Hall and Mr. Hansen was good. They possess well cultivated voices. A. P. Burbank's recitations were very entertaining, and were received with hearty applause. As a whole, our citizens pronounce it the finest entertainment given here for years.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Callender's Colored Minstrels gave a fair performance April 30 to one of the largest houses of the season. Wilbur Opera co., 17th. Goodwin-Thorne Black Flag comb., 25th. Mrs. Langtry, 28th.

BRADFORD.

Wagner's Opera House (Wagner and Reis, proprietors): Matson's Muldoon's Picnic drew a good house April 24. Draper's Uncle Sam closed season here 28th, playing to good business. Mattie Vickers, the clever soubrette, drew large audiences 30th The performance gave good satisfaction.

Arena: John B. Doris' Inter-Ocean Circus is billed for 22d.

FRANKLIN.

Opera House: Muldoon's Picnic to crowded house, 1st. The play was cut about 45 minutes to enable the troupe to leave on train, which caused much dissatisfaction.

ERIE.

Park Opera House (William J. Sell, manager): Callender's Consolidated Minstrels appeared 3d, to large business. Week closed with Theo. Thomas' Orchestra 5th, to standing room only. Dr. L. Damrosch's Orchestra, 12th.

Arena: John. B. Doris' Circus, 19th.

ALTOONA.

Opera House (Marriott and Krieder, managers): Muldoon's Picnic co., to only a fair house, 3d. Rather good performance; very mannerly and obliging lot of people. Carncross Minstrels, 22d.

HARRISBURG.

Opera House (H. J. Steel, manager): Minnie Hauk Concert co. 3d, to a large and fashionable audience. Newell and Scott's Muldoon Picnic co. 5th, to good business. Carncross Minstrels, 11th.

READING.

Grand Opera House (George M. Miller, manager): Minnie Hauk and Constantine Sternberg co. appeared in concert to a fair audience, 4th. Carncross' Minstrels, 10th.

Academy of Music (John D. Mishler, manager): Reading Dramatic comb. in Robert Emmett, to crowded house, 5th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): Mlle. Etelka Borry appeared in Camille, 2d, and as Adrienne Lecouvreur, 3d. She was well received and had fair houses, considering she was an entire stranger and had little working up. Her support was only fair. Louis W. Lein, the gentlemanly business manager, did all in his power for the success of the star in our city, and I wish to thank him for favors received. Norfolk Jubilee Singers, 13th, return and give another concert. They packed the house a week ago.

Providence Opera House (George Hackett, manager): Tony Pastor put in for one night April 30, and did the usual good business. Haverly's Mastodons came 1st and 2d to light business. We miss the familiar faces of Billy Rice, Thatcher, Primrose and West, which made this co. a great one. Crossen's Celebrated Case co., to bad business, 3d, 4th and 5th. The co. was very poor. This week, Kiralfys' Around the World co. have the theatre for eight performances.

Theatre Comique (Hopkins and Morrow, managers): Good business all last week. Manager Hopkins has been in New York since Thursday, securing talent for the Summer season, which closes after the Fourth of [illegible]. The attractions for this week are the Three [illegible] Moore, Duvall Twin Brothers, Isabel [illegible] Twin Brothers. Ed Gooding brings out [illegible], entitled The Turnover Club's Visit to [illegible], and it will run for a week. Friday [illegible] takes a benefit, and will play The [illegible], assisted by Barney McNulty and several [illegible] the Howard, of Boston.

[illegible] Museum attracts good audiences [illegible].—Billy Chase has been doing some of the small towns in Rhode Island.—Will Dubell, of Lights o' London party, was in town Saturday.—Billy Chase, the popular treasurer of the Comique, will handle the box-office of the Baseball Association this season.—Johnny Sayles, treasurer of Low's, will take a vacation in New York next week. We hope John will sign for another season, as he has made many friends.—George Molten, a well-known singer of this city, is to locate in New Orleans.—Emmet is coming here June 16.—Gus Williams has made a date for Dec. 31.—Henry E. Abbey was in the city last Friday.—The Sans Souci Garden Theatre opens for the season, 28th, with Rice's Opera co., in Iolanthe. During the engagement they will give Pounce & Co., Evangeline and other operas.—Manager White is fast filling his dates. Among the attractions already booked are the Corinne Merriemakers, New York Ideal Opera co. and Minnie Palmer's Boarding House comb.—Henry Molten, who has been with Alice Oates the past season, is home visiting for a short time.—The Elks had their last social of the season Sunday, 6th. Reeves' American Band and Orchestra assisted.

WOONSOCKET.

Music Hall (Jameson and Carll, managers): Crossen's Celebrated Case co., 2d, to light business. Joseph Murphy is booked for 15th and John T. Raymond, 22d.

NEWPORT.

Bulls' Opera House (Henry Bull, Jr., manager): Haverley's Minstrels had a good house, and gave an excellent show, 3d. Lotta was here 4th.

TEXAS.

FORT WORTH.

Deutcher Verein Halle (A. Horvetz, manager): The Swedish Lady Quartette and Comedy co. opened 2d to a very slim house, owing to the warm weather and troupe not being known. The performance was very poor, and everybody dissatisfied. The sooner such troupes play out the better it will be for the good ones.

Item: The contract for our new Opera House has been let, and building will begin at once. When completed it will be one of the prettiest in the State. It will be finished some time in October. Can't say as yet who will be manager.

UTAH.

SALT LAKE CITY.

Haverly's Salt Lake Theatre (Caine and Clawson, managers). Vokes Family played a four nights engagement to splendid business, opening April 23.

Items.—A company has recently been incorporated to build a theatre at Provo City, Utah, to cost $25,000. The stage will be 40x60 feet; auditorium, 50x70; two galleries and pit; will seat 1,000. J. C. Graham, an old Salt Lake actor, has the matter in charge, and will take a trip to Denver soon to make arrangements with dramatic companies who come on the Denver and Rio Grande railroad, on their way to the Pacific Coast, to give at least one night's performance. Passing thence to Salt Lake City and Ogden they will proceed to California. The house will open early next winter. Mr. Graham will also examine modern theatre improvements with a view to their adoption. W. H. Falsom is the architect, the same who designed the great Mormon Temple at Salt Lake City.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): The Catherine Lewis Opera Troupe played an engagement of three nights, opening 2d., with Olivette, to large houses. The Mascotte was to have been given; but owing to the absence of Constance Lewis, who sailed last week for England, it was impossible to fill the part of Fiametta. Catherine Lewis will not leave for Europe this week, as announced. She opened an engagement of two weeks in Chicago last Sunday night.

Rapid Transit: The Catherine Lewis Opera co. left Richmond, Va., by special train, *via* Chesapeake and Ohio railway, at 12:10 A.M. Saturday, and arrived in Chicago at 10 o'clock Sunday morning—a distance of 882 miles in less than thirty-four hours.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): John E. Ince in Fun in a Boarding-School, to good business, 4th, 5th and 6th. The season is about to close here, and but few attractions will be given us until the next Fall. There is room here however, for light opera to run in just now and make money. Catherine Lewis was billed to appear in Olivette April 30 and The Mascotte 1st. On the first named evening she kept her engagement for Olivette; but on the second, instead of playing The Mascotte, as advertised, repeated Olivette. The result was great dissatisfaction, and many people asked and received their money back. The *Landmark* was severe in its criticisms on the change.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Minnie Hauk came here April 30, on short notice, and drew a full house, and pleasing the audience very much. Montross Brilliants cancelled 1st. Nothing week of 14th.

Item: Charles Shay's theatre remains closed.

Arena: Barnum and Jumbo 14th.

WISCONSIN.

RACINE.

Blake Opera House (J. M. Wood, manager): Bartley Campbell's White Slave comb. 1st to light business; performance fair. Lizzie St. Quinten, in her new play, Voudo Violet, 3d, to a very poor house. Miss St. Quinten gave a very clever rendition of Voudo Violet. The co., however, did nothing worthy of particular commendation. J. Z. Little's World co. underlined for 21st.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Sol Smith Russell in Edgewood Folks, 1st, to an overflowing house, every seat being sold in advance, and "standing room only" announced immediately after the doors were opened. Mr. Russell kept the house in shouts of laughter during the whole performance, and everyone left well pleased. Fay Templeton June 2.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager): Charlotte Thompson 1st to good business; Huntley and Brown's Kiralfy Black Crook 5th to fair business.

Arena: Burr-Robbins Circus opened season with a performance here April 30 for the benefit of the Public Library Fund. They start from here in good shape, and will work through this State, Minnesota and Iowa, taking in principally the smaller towns not visited by the railroad shows. R. M. Colvin, of the *Daily Gazette*, has purchased a fourth interest in the circus, and D. W. Watts, last season with Forepaugh, will act as manager.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Closed till 14th, when Barlow-Wilson Minstrels appear for two nights.

Horticultural Pavilion (J. F. Thomson, manager): Rice's Iolanthe co. re-appeared 3d, 4th and 5th, to fair houses. The co. has been changed somewhat since their last visit, and give a much better performance. Minnie Hauk Concert co. 21st and 22d.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager and proprietor): General Tom Thumb, matinee and evening, 2d, to good houses. Hazel Kirke 15th.

LONDON.

Grand Opera House (J. M. Lathrop, manager): The Wilbur Opera co. came 4th in Pirates of Penzance, and the second act of Olivette, for the benefit of Manager Lathrop, to the largest house of the season. Mr. Chapman won rounds of applause in that famous song, "Bob up Serenely." Mr. Brand as The Pirate King and Duc des Ifs was all that could be desired. The singing of Lucy Kerwin and Ray Samuels won the admiration of the audience.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Washington, 7, week; Brooklyn, 14, week, close. Supplementary season: N. Y. City (Windsor), June 2, week; Harlem (Mt. Morris), 9, week.
ANNIE PIXLEY (M'liss): Harlem, N. Y., 7, week—close season.
AUGUSTIN DALY'S COMPANY: Boston, April 30, two weeks.
BARTLEY CAMPBELL'S WHITE SLAVE: Detroit, 7, week; Cincinnati, 14, week—close season.
BAKER AND FARRON: Bay City, Mich., 11; Port Huron, 12—close.
BOUCICAULT: N. Y. City (Star Theatre), March 26, several weeks.
BARNEY McAULEY: Ottumwa, 10; Monmouth, Ill., 11; Galesburg, 12.
BAUM'S MAID OF ARRAN: Cleveland, 14, week; Montreal, 15, week.
BESSIE BYRNE: Williamsburg, 7, week.
CHANFRAUS: Portland, Me., 10, 11.
CHARLOTTE THOMPSON: St. Paul, 10, 11, 12; Chicago, 14, week—close season.
C. B. BISHOP Pittsburg, 21, week; Philadelphia, 28, week—close season.
CORA VAN TASSEL: Springfield, Mo., 10, 11; Pierce City, 12; Carthage, 14; Joplin, 15; Lamar, 16; Nevada, 17; Clinton 18; Sedalia, 19; Warrensburg, 21; Pleasant Hill, 22; Independence, 23.
C. A. GARDNER'S KARL CO.: Paris, 10; Danville, 11; Mattoon, 12; Springfield, 15; Jacksonville, 16; Petersburg, 17; Pekin, 18; Bloomington, 19.
CARRIE SWAIN: Pittsburg, 7, week; St. Louis, 14, week; Nashville, Tenn., 21; Louisville, 28; Cincinnati, June 4.
C. L. DAVIS: Philadelphia (Arch), 7, week.
CROSSEN'S CELEBRATED CASE: Westfield, Mass., 10.
COLEMAN'S SI SLOCUM CO.: Hartford, Ct., 7, week.
DEN THOMPSON: Amesbury, Mass., 10; Gloucester, 11; Plymouth, 12—close season.
DRAPER'S UNCLE TOM CO.: Philadelphia, 30, two weeks—close season.
EMILY RIGL (Her Atonement): N. Y. City (Niblo's), 14, two weeks.
ETELKA BORRY (Russian Tragedienne): N. Y. City (Fifth Avenue), 7.
FRANK EVANS: Troy, N. Y., 9, 10; Newark, N. J., 11, 12; Brooklyn, 14, week.
FRANK MAYO: Marlboro, Mass., 10; Portsmouth, 11; Milford, 12; Lawrence, 14; Manchester, 15; Keene, 16; Northampton, 17; Holyoke, 18; Springfield, 19; N. Y. City, 21, week.
F. B. WARDE: Delaware, 10; Xenia, 11; Dayton, 12; Newark, 14; Lima, 15—close season.
FRANK I. FRAYNE: Newark, N. J., 7, week—close.
HERNE'S HEARTS OF OAK: Boston, 7, two weeks.
HARRISONS (Alice and Louis): Boulder, 10; Ft. Collins, 11; Cheyenne, 12; Omaha, Neb., 14; Council Bluffs, Ia., 15.
HANLEY'S SQUATTER SOVEREIGNTY CO.: Buffalo, 10, 11, 12; Jamestown, 14.
HAVLIN'S FOGG'S FERRY (Carrie Stewart): Lebanon, Ind., 10; Greencastle, 11; Brazil, 12; Sullivan, 14; Vincennes, 15; Princeton, 16; Washington, 17; Spencer, 18.
HARRY WEBBER: Independence, Mo., 26.
HARRY LACY'S PLANTER'S WIFE COMB.: Wilmington, Del., 10; Philadelphia, 11, eight nights—close season.
IDA LEWIS: Eau Claire, Wis., 7, week; Green Bay, 14, week.
J. K. EMMET: Philadelphia, 7, week; Boston, 14, week.
JOSEPH MURPHY: Salem, Mass., 10; Lowell, 11; Haverhill, 12; Milford, 14; Woonsocket, 15; Taunton, 16; Providence, 17.
JOHN T. RAYMOND: Bridgeport, Ct., 10; New Haven, 11; Willimantic, 12; Providence, 14, 15, 16.
JOHN E. INCE: Baltimore, 14, week.
JOSEPH JEFFERSON: Chicago, 7, three weeks.
J. Z. LITTLE'S WORLD CO.: Detroit, 7, week; Racine, Wis., 21.
JULIA A. HUNT: Coshocton, O., 9, 10; Zanesville, 11, 12; Circleville, 14; Greenfield, 15; London, 16; Springfield, 18, 19; Troy, 21; Piqua, 22; Urbana, 23.
JANE COOMBS: Logansport Ind., 16.
JESSE JAMES CO.: Philadelphia (National), 14, week.
KATE CLAXTON: Connellsville, 12; Pittsburg, 14, week.
KATIE PUTNAM: Springfield, O., 10; Urbana, 11; Sidney, 12; Piqua, 14; Bellefontaine, 15; Kenton, 16; Lima, 17, 18—close.
KATHERINE ROGERS: Washington, 17, 18, 19.
KIRALFYS' AROUND THE WORLD: Providence, 7, week.
KENDALL COMB.: Algona, Ia., 10, 11, 12; Canton, Dak., 14, 15, 16.
LOTTA: Springfield, Mass., 10; Bridgeport, Ct., 11; New Haven, 12; Philadelphia, 14, week; New York, (Fifth Avenue) 21, week—close,
LESTER WALLACK: Chicago, 7, two weeks.
MARGARET MATHER: Woonsocket, R. I., 10; Pawtucket, 11; Fall River, Mass., 12—close season.
MAGGIE MITCHELL: N. Y. City, April 30, two weeks—close season.
MONTE CRISTO CO. (Stetson's): St. Louis, 7, week; Chicago, 14, two weeks.
MODJESKA: San Francisco, May 7, four weeks.
MRS. LANGTRY: Wilkesbarre, Pa., 10; Scranton, 11; Bradford, 12; Jersey City, N. J., 14; Newark, 15; Paterson, 16; Orange, 17; Bridgeport, Ct., 18; Hartford, 19; Philadelphia, 21, week; Oil City, Pa., 28.
MATTIE VICKERS (Tramp's Daughter): Alliance, O., 10; Warren, 11; Youngstown, 12; Buffalo, 21, 22, 23.
MURRAY-OBEE COMEDY CO.: E. Liverpool, O., 10, 11, 12; Wellsville, 14, 15; Selinsville, 16, 17, 18, 19; Minerva, 21, 22, 23.
MCKEE RANKIN: Boston, April 30, two weeks.
MESTAYER'S TOURISTS: Pittsburg, 7, week; Buffalo, 14, 15, 16; Rochester, 17, 18; Syracuse, 19; Philadelphia, 21, week; N. Y. City, 28, week.
MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Philadelphia, 7, week; Albany, N. Y., 14, 15, 16; Poughkeepsie, 17; Newark, N. J., 18, 19.
MADISON SQUARE (Esmeralda; H. Rockwood, mgr.): Bay City, Mich., 10; Jackson, 11; Kalamazoo, 12; Milwaukee, 14, 15, 16; Moline, Ill., 7; Des Moines, Ia., 18; Omaha, Neb., 19.
MADISON SQUARE (Esmeralda; C. A. Haslam, mgr.): Malone, N. Y., 10; Ogdensburg, 11; Carthage, 12; Gouverneur, 14; Toronto, 15, 16; St. Catherines, 17; Hamilton, 18; Brantford, 19.
MADISON SQUARE (Hazel Kirke; F. L. Bixby, mgr.): Streator, Ill., 10; Joliet, 11; Aurora, 12; Chatham, Ont., 14; St. Thomas, 15; St. Catherines, 16; Brantford, 17; Guelph, 18; Lindsay, 19.
MADISON SQUARE (Professor; C. McGeachy, mgr.): N. Y. City (Haverly's) April 30, two weeks; Philadelphia, 14; week.
MADISON SQUARE (Young Mrs. Winthrop; J. H. Hart, mgr.): Rahway, N.J., 10; Asbury Park, 11; Freehold, 12—close.
NEIL BURGESS: Tony Pastor's Theatre, N. Y. City, April 23, indefinite engagement.
ONLY A FARMER'S DAUGHTER (Joseph Frank, mgr.): Hallowell, Me., 10; Gardiner, 11; Bath, 12.
OLIVER DOUD BYRON: Racine, Wis., 10; Milwaukee, 11, 12; Chicago, 14, week—close season.
OUR SUMMER BOARDERS: Cincinnati, 7, week; St. Louis, 14, week; Chicago, 21, week; Quincy, Ill., 28; St. Joe, Mo., 29; Atchison, Kas., 30; Leavenworth, 31; Lawrence, June 1; Topeka, 2; Denver, 4.
PITT COMEDY CO: N. Y. City (Bijou), April 23, four weeks; Philadelphia (Arch), 21, week.
PRESCOTT-MORRISON CO.: Brooklyn (Grand), 7, week; Williamsburg, 14, week; Philadelphia (Chestnut), 28, week.
ROBSON AND CRANE: St. Joseph, 15; Leavenworth, 16.
ROMANY RYE: N. Y. City, April 30, two weeks—closed.
ROLAND REED (Cheek): Salt Lake, 11, 12; Denver, 14, week; N. Y. City (Haverly's), 28.
RHEA: Hartford, Ct., 11, 12; Pittsfield Mass., 14; Holyoke, 15.
RICE'S SURPRISE PARTY: Philadelphia, 7, week; Cincinnati, 14, week.
ROBERT MCWADE: Brooklyn, 7, week.
SCANLAN'S FRIEND AND FOE CO.: San Francisco, May 7, two weeks.
SOL SMITH RUSSELL: Eau Claire, Wis., 22, 23; Stillwater, 24; Minneapolis, 25, 26; Fargo, Dak., June 1, 2; Winnipeg, 4. week; Grand Forks, 11, 12; Fargo (return), 13.
THALIA THEATRE CO.: Baltimore, 7, week.
T. W. KEENE: Winona, Minn., 11; Stillwater, 12; St. Paul, 14, 15, 16; Minneapolis, 17, 18; 19; Winnipeg, 21, week.
THORNE'S BLACK FLAG CO.: N. Y. City, 7, week; Harlem, 14, week; Jamestown, N. Y., 22.
UNION SQUARE CO. (Parisian Romance; A. M. Palmer manager): Boston, 7, six weeks.
VOKES FAMILY: Dubuque, Ia., 10; Davenport, 11; Cedar Rapids, Ia, 12; St. Louis (Gd. Op. House) 14, week.
WHITELEY'S HIDDEN HAND: Menosha, 10; Stevens Point, 11; Chippewa Falls, 12; Eau Claire, 14.
WILLIE EDOUIN'S SPARKS: N. Y. City ('Frisco Op. House), March 26, eight weeks; Philadelphia (Arch) May 28, week.
WYNDHAM COMEDY CO.: N. Y. City (Union Square), April 9, five weeks.
WALDRON'S M'LISS CO.: Auburn, N. Y., 10; Baldwinsville, 11; Rome, 12; Ilion, 13; Little Falls, 14; Ft. Plain, 15; Amsterdam, 17; Gloversville, 18; Schenectady, 19.

OPERA AND CONCERT COMPANIES.

ACME OPERA CO.: Minneapolis, 10, 11, 12; Winnipeg, 14, week; Fargo, D. T., 21, week; Milwaukee, 28, week.
BOSTON IDEAL OPERA CO.: Utica, N. Y., 10; Troy, 11, 12; Ogdensburg, 14, 15.
BLIND TOM: Lexington, Ky., 10, 11, 12; Louisville, 14, 15.
CATHERINE LEWIS OPERA CO.: Chicago, 7, two weeks; Detroit, 21, 22, 23; Cleveland, 24, 25, 26.
DUFF'S STANDARD OPERA CO.: Boston (Boston Theatre) 7, two weeks.
DAMROSCH'S ORCHESTRA: Buffalo (Wahle's), 14.
FORD'S OPERA CO.: Denver, 7, week; Leadville, 14, 15, 16; Pueblo, 17, 18; Colorado Springs, 19; Lincoln, Nev., 21.
FAY TEMPLETON OPERA CO.: Brooklyn, 7, week; Lynchburg, Va., 14; Knoxville, Tenn., 15, 16; Chattanooga, 17; Birmingham, Ala., 18; 19; Nashville, 21, week.
GEISTINGER: N. Y. City, 7, two weeks.
GRAU'S FRENCH OPERA CO.: Quebec, 7. week; N. Y. City (Daly's), 14, week.
HAVERLY'S MERRY WAR CO.: New Haven, 10; Hartford, 11; Bridgeport, 12; Brooklyn, 14, week: N. Y. City (Cosmopolitan), 21.
HYER SISTERS: Osceola, Mo., 14; Chariton, Ia., 15; Albia, 16; Ottumwa, 17; Fairfield, 18; Mt. Pleasant, 19; Burlington, 21; Kirkwood, 22; Monmouth, Ill., 23; Galesburg, 24; Oneida, 25; Galena, 26; Kewaunee, 28; Buda, 29; Chicago, June 1—close.
MINNIE HAUK (Concert): Ithaca, N. Y., 10; Auburn, 11; Rochester, 12; Cleveland, 14, 15, 16; London, Ont., 18; Hamilton, 19; Toronto, 20; Buffalo, 21; Syracuse, 22; [illegible]; Utica, 27; Troy, 28—close.
MCCAULL'S OPERA CO.: New York (Casino), April 16, indefinite time.
MCCAULL'S OPERA CO. (Lace Handkerchief): San Francisco, April 16, four weeks.
NASHVILLE STUDENTS (Concert): Woodstock, Ont., 12; Ayr, 14; Milton, 15; Brampton, 16; Orangeville, 17; Mt. Forest, 18; Palmerston, 19; Stratford, 21; Berlin, 22; Guelph, 23; Galt, 24; Toronto, 25, 26.
RICE'S OPERA CO. (Iolanthe): St. Thomas, Ont., 10; Hamilton, 11; Lockport, N. Y., 12.
THEO. THOMAS' ORCHESTRA: Columbus, O., 9, 10; Louisville, 11, 12; Memphis, 14, 15; Nashville, 16; Cincinnati, 17; St. Louis, 18, 19.
THALIA THEATRE OPERA CO.: Philadelphia, 14, week.
WILBUR OPERA CO.: Oswego, N. Y., 11; Olean, 13; Williamsport, 16; Oil City, 17; Akron, O., 18, 19.
WINSTON-GORDON CO.: Washington, 7, week.

VARIETY COMPANIES.

DAVENE'S ATTRACTIONS: Cincinnati, 7, week; Pittsburg, 14, week; Baltimore, 21, week.
HARRY MINER'S COMEDY FOUR: N. Y. City (Miner's), 7, week.
IDA SIDDONS' MINSTRELS: Louisville, 21, week; Chicago, 28, two weeks.
LORENZO BROS.: Peekskill, N. Y., 9, 10; Wappinger's Falls, 11, 12.
LEAVITT'S ALL-STAR SPECIALTY CO.: Boston, 7, week.
LEAVITT-PASTOR CO.: Washington, 7; N. Y. City, 14—close season.
LEAVITT'S RENTZ-SANTLEY CO.: Pittsburg, 7, week; Louisville, 14, week; Chicago, 21, week; St. Louis, 28, week.
MANCHESTER-JENNINGS CO.: St. Louis, 7, week.
METEORS: Baltimore (Monumental), 14, week.
NUGENT'S METROPOLITANS: Mohawk, N. Y., 7, week.
SULLIVAN AND GAYLORD'S FEMALE MASTODONS: Detroit, Mich., 14, week.
TONY PASTOR'S OWN CO.: Newark, 10; Jersey City, 11; Trenton, 12; N. Y. City (Windsor), 14, week.

MINSTREL COMPANIES.

BARLOW-WILSON: Montreal, 10, 11, 12; Toronto, 14, 15; Hamilton, 16; Buffalo, 17, 18, 19.
CALLENDER'S NEW COLORED (Howard Spear, mgr.): N. Y. City (Cosmopolitan), 7, week; Paterson, N. J., 14; New Brunswick, 15; Trenton, 16; Easton, Pa., 17; Scranton, 18; Wilmington, Del., 19.
CARNCROSS': Pittsburg, 14, week; Altoona, Pa., 22.
DUPREZ AND BENEDICT'S: Battle Creek, Mich., 10; Charlotte, 11; Albion, 12; Ann Arbor, 14.
HAVERLY'S MASTODONS: Brooklyn (Haverly's), 7, week; N. Y. City (Haverly's), 14, two weeks; Philadelphia, 28, week.
NEW ORLEANS: Wellsboro, N. Y., 10; Addison, 11; Hornellsville, 12.
SAN FRANCISCO: Owego, N. Y., 10; Binghamton, 11; Port Jervis, 12; Philadelphia, 14, week—close,
THATCHER, PRIMROSE AND WEST'S: Chicago, 7, week; Philadelphia, 14, week.

MISCELLANEOUS.

ADAMS' HUMPTY DUMPTY CO.: Philadelphia (National), 7, week; Baltimore (Front), 14, week; Newark, N. J., 21, week; Brooklyn, 28, week.
BAYLIES-KENNEDY BRIGHT LIGHTS: Louisville, 7, week; Cincinnati, 14, week; Indianapolis, 21, week; Pittsburg, 28, week.
DENIER'S H. D. CO.: Chicago, 7, week; Joliet, Ill., 14; Streator, 15; La Salle, 16; Bloomington, 17; Springfield, 18; Alton, 19; St. Louis, 21, week.
EQUINE PARADOX: Lynn, Mass., 7, week; Lowell, 14, week; Springfied, 21, week.
HERRMANN: Baltimore, 14, week; Brooklyn, 12, week; N. Y. City (Niblo's), 28, week.
HOWORTH'S HIBERNICA: Ishpeming, Mich., 10, 11; Republic, 12.

CIRCUSES.

ADAM FOREPAUGH'S: Paterson, N. J., 10; Jersey City, 12; Danbury, Ct., 14; Waterbury, 15; Bridgeport, 16; New Haven, 17; Meriden, 18; Middletown, 19.
BARRETT'S: Falmouth, G., 10; Zanesville, 15; Anderson, Ind., 17; Terre Haute, 19.
BARNUM'S: Wheeling, W. Va., 14; Laporte, Ind., 15; Newark, O., 16; Columbus, 17; Springfield, 18; Dayton, 19; Cincinnati, 21, 22, 23; Hamilton, 24; Richmond, 25; Indianapolis, 26.
COLE'S: Kansas City, 14; Leavenworth, 15, Atchison, 16.
COSTELLO'S: Galesburg, Ill., 28.
COUP'S: Brooklyn, 14—indefinite season.
DORIS': Allegheny, Pa, 12; Kenton, O., 15. Cleveland, 18; Erie, Pa., 19; Jamestown, N. Y., 21; Olean, 23; Hornellsville, 25; Batavia, 26.
NATHANS': Canajoharie, N. Y., 11; Little Falls, 12; Bradford, Pa., 21.
O'DALE STEVENS' AUSTRALIAN: Boston, 9—indefinite season.
SELLS': Sharon, Pa., 12; Big Rapids, Mich, 15; Elyria, O., 16; Sandusky, 17; Oak Harbor, 18; Toledo, 19.
STEWART'S: Maysville, Ind., 14; Spencer, 15; Hicksville, O., 16; Antwerp, 17; Cecil, 18; Paulding, 19; Van Wert, 21; Middle Point, 22; Delphos, 23; Alida, 24; Lima, 25.
VAN AMBURG'S: Bellevue, Mich., 11; Vermontville, 12; Hastings, 14; Plainsville, 15; Allegan, 16; Bloomingdale, 17; Hartford, 18; St. Joe, 19; Laporte, Ind., 21.

Historical Essays on the Drama.

XII.

It is not easy to imagine what must have been the size of the halls in which such spectacles as those of the Duke of Burgundy were given; nor what enormous expenditure they must have involved. Surely stage mechanism must have reached a very high point of development when the execution of conceptions such as those we have described was possible; but the dramatic art was as yet unknown. Poetry, like its professors of that day, was a wanderer on the face of the earth, bound by no fixed rule, nor owning any local habitation. In fact, poetry then consisted of love songs, long-winded descriptions of feats of arms, and personal praise or satire relating to the bards themselves or to their noble patrons. Poets known since the commencement of the monarchy, and the Troubadours or Trouvères under the first kings of the third race, were the authors.

These primitive poets, according to the Abbé Massieu, led a strolling life, resembling, so far, the poets of Greece. When they had wives and children they carried them with them in their wanderings, and even encouraged them to make verses themselves, so that often the whole brood rhymed more or less musically in emulation of the parent songster, "As the old bird crowed the young ones learned." They took care, also, to have in their company singers and players upon musical instruments, whose task it was to chant and accompany the songs of the master and his pupils. Fontenelle had the same opinion concerning these early poets as we have given. He says: "Song is the mother of poetry, or, at least, assisted at its birth. All the verses of the Troubadours were made to be sung. Sometimes, during some Prince's repast, an unknown Troubadour would arrive at the castle gates, with his minstrels and jongleurs, whom he caused to sing to the music of their harps and viols the verses he had composed. Those that could excel in the tune as well as the words were the most esteemed. Among these Troubadours of old, whose avocation so strongly resembled that of wandering fiddlers, there were many who bore great names—so illustrious that, at the present day, there is not a lord in the land who would not be proud to claim descent from them. Younger sons of good families who, through the division of properties, were left with but the half or quarter of some old castle, with nothing to keep up their seignorial dignity, often took the trade of wandering rhymester; and sometimes, if successful, returned with means to buy the whole of the ancestral mansion, and to live at ease therein. They were paid for these rhymes in arms, rich garments, horses, and, if the truth were told, in hard money as well; but to prevent this payment hurting the dignity of the minstrel, the Princesses and other great ladies were kind enough to frequently add their favors to the poet's reward. [Ladies of fashion of yore had the same weakness for troubadours that ladies of fashion of the present day have for actors, tenors and æsthetic poets.] If any one is surprised," continues Fontenelle, "that in a nation such as the French, which had always despised letters and art, and which has not even yet wholly emerged from that kind of barbarism, nobles and great lords should have amused themselves by making verses, I can only say that these said verses were for the most part very bad ones, and in consequence were no disgrace to their order."

However that might be, and spite of Fontenelle's somewhat bitter jest, the fact remains that people of the first rank in the twelfth, thirteenth and fourteenth centuries made the making of verses, good, bad and indifferent, their chief occupation, and that when hard pushed they would willingly turn their talents to profit, even as some aristocrats of this generation are not too proud to become opera singers, actors and even authors.

Among the number of people of the highest quality who thus deserted the great world for Bohemia, were Guillaume XIX., Count of Poitou, who knew well how to write verses and how to sing them, and "who was gifted with such a vein of comedy that his witty sayings were the prometors of laughter wherever he went. This talent was so innate in him that, on his return from the first crusade, in which he had been anything but happy, he sang the fatigues and miseries of that expedition in a poem that brimmed over with wit and gayety." So says the "Historie Universelle des Theatres" on the authority of the Historian Anglois Malbesbury. This "diverting vagabond" carried on his high-jinks as long ago as 1100.

In 1142 appeared Pierre Abelard, scion of a noble family, whose talents and misfortunes have excited so much admiration and compassion.

In 1162 the Emperor Frederic Barbarossa did not disdain to be numbered among the poets.

In 1199 Richard Cœur de Lion, King of England, and the Dauphin of Auvergne, both entered the poetic lists with more or less success.

In 1324 Philip the Long, the Count of Poitou and afterward King of France, lent his undoubted genius to the poetic art, and from that time till 1370 a crowd of noble gentlemen, too numerous to be enrolled in our columns, dignified the profession of poet-singer, or disgraced it as the case might be, and as the case is even in our own time. The last we will chronicle of these aristocratic artists was Bèranger de Parasols, born at Sisterton, who composed five tragedies of the doings of Joan, Queen of Naples, which have come down to our times in an altered form as "The Merrie Jests of Queen Joan of Naples," which same jests are somewhat highly flavored for our present taste. Parasols is the only one of these old French poets who made pieces which can be called "tragedies," whose name has come down to our times, and of his works we know nothing but the names, which it is scarcely worth while to catalogue here. They were five in number, and were all dedicated to Pope Clement VII. and given to him secretly. The author received in recompense a Canony at Sisterton, and the Prebend of Parasols, where he went to finish his days, says Beauchamps, where Parfaict says he died of poison without any one knowing why. Probably, the "why" may be suspected when we consider the satire of his pieces which did not go far to immortalize the Queen of Naples as a vestal.

Abbey's Advantages.

A MIRROR reporter interviewed one of Henry E. Abbey's principal agents the other day, and elicited some information concerning the new Opera House that is not generally known.

"What do you think of Colonel Mapleson's statement that Mr. Abbey's new venture will not pay!" inquired the reporter.

"Think! Why, I think Mapleson does not know what he is talking about. It can't help but pay. I'll show you, and you'll then see who is likely to go under first. In the first place, Mr. Abbey pays no rent; Mapleson pays a large one. Mr. Abbey's costumes and scenery are furnished him free by the directors (or rather the stock company) of the building. Mapleson has to pay out thousands of dollars in this direction, particularly if he puts on new operas, which he says he is going to do."

"How about the salary list?"

"It will not be as large by thousands as Colonel Mapleson's, and we will have most of the principal lyric celebrities of the world, although the Colonel says to the contrary."

"How is it he got ahead of you with Patti?"

"It went our way. You see we are making a great fight in this opera business, and we have to take every advantage in gaining a point—one of which is to pile the expense on the opposition. Consequently, we bid a huge figure for Patti, knowing the Colonel would overbid us, which he did. We could have gone higher; but we were not over-desirous to get her. The extra salary paid Patti next season weakens Mapleson just that much, which is considerable."

"How about the big salaries you are going to pay?"

"Snuff, my boy; snuff. We don't pay the large salaries that have been reported; but it is just as well the public imagines that we do. The figures in a box-office contract are generally quite different from those reported in newspapers."

"You say Mr. Abbey gets the building rent free, including costumes and scenery. What compensation do the owners get?"

"Ah, there's the secret; but I don't mind telling you that seventy mezzanine boxes have been distributed among them, leaving thirty-three for sale. For the present this is their compensation. It will be a fatal experiment for Mapleson to even attempt to combat Mr. Abbey in the coming opera tournament. The latter has everything to make and nothing to lose, as he is backed by millions, and is an experienced and sagacious manager. So is Mapleson, for that matter; but in contending against us, he has everything to lose and little to make."

"That is your opinion; but the Colonel thinks differently."

"That's his right; but stubborn facts will give him the darkest eye next season he ever had. Mark my word. Good day."

George P. Goodale is combining business with pleasure during his visit to New York. For several years he has had charge of the Detroit Free Press show printing business, and he devotes a considerable part of his annual vacation to this branch of his labors. His headquarters is the Morton House, where he is kept busy figuring rates for professional friends and patrons.

At the last regular dinner of the Lambs, ex-Mayor Bedloe presided in Shepherd Florence's absence. Judge Brady made a witty speech, William Elton sang his best song, Harry Pitt gave a recitation, John Howson chirped the Cough song from Heart and Hand, Harry Edwards talked humorously and Nat Salsbury made a hit with a dialect recitation. Salsbury and Damrosch were the club's guests.

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Famous and amusing comedy,
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New and original music by Dave Braham.
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LAST WEEK.
CHARLES WYNDHAM
and his London comedy company, appear in
THE GREAT DIVORCE CASE.
SATURDAY MAY 12—LAST MATINEE OF THE GREAT DIVORCE CASE.
Monday, May 14—First appearance in America of HELEN BARRY.

GRAND OPERA HOUSE.
Lessee and Manager - - MR. HENRY E. ABBEY
LAST WEEK.
MAGGIE MITCHELL.
Thursday Evening and Saturday Matinee, LITTLE SAVAGE.
Friday Evening, FANCHON. Saturday Evening, PEARL OF SAVOY.
Next week, grand revival of THE BLACK CROOK.

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The farcical comedy, in three acts, by Sydney Grundy, Esq., entitled
THE SNOWBALL,
with appropriate Music, Scenery and Accessories.
The performance will commence with the petite comedy in one act, by Clement Scott, Esq., recently played at the Haymarket Theatre, London, with great success, entitled
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Saturday Evening, May 12—David Belasco's drama, LA BELLE RUSSE. A FEW NIGHTS ONLY.

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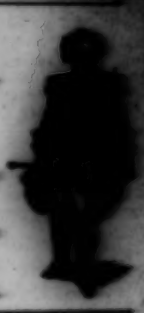

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TELEGRAPHIC NEWS.

Received to Us from Everywhere.

Lillian Spencer's Condition.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, May 9.—Lillian Spencer still lies very low at the Huron Street Hospital. The doctors fear the worst.

The Thomas concerts have been a great success. The receipts on Monday and Tuesday nights were $5,400.

Treasurer Shannon's benefit at the Academy on Monday night was a rouser. C. B. Bishop appeared in Strictly Business.

Hazel's 2,500th.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, May 9.—Hazel Kirke reached its 2,500th presentation Monday night at the Chestnut Street Theatre. Souvenirs favored the occasion. As Hazel, Georgia Cayvan plays with much tenderness and feeling. The drama is old and familiar now, but it is healthy in tone and interesting.

Rice's Surprise Party drew a large audience at the Walnut. Kate Castleton as Sophia, in Pop, is still the great attraction, and "For Goodness Sake Don't Say I Told You" is still applauded to the echo. She is a pretty and engaging woman.

A great audience welcomed Emmet at the Opera House. The Teutonic star plays until Friday, when Maude Granger finishes the week.

The Lyceum is to reopen next Monday night under the management of C. M. Southwell. The Thalia Theatre company opens the week in The Merry War.

Forty-nine thousand children, of nine years old and under, attended Barnum's Circus last week.

Around the World.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, May 8.—Around the World in Eighty Days opened for a week Monday at the Providence Opera House, under the management of the Kiralfy Brothers. The spectacle was elaborate in scenic effects, and many novelties were produced, including a live elephant. The ballet was good, and well drilled. The dramatic portion was remarkably well presented.

Manager Low, of Low's Grand Opera House, has just concluded a contract with the Geistinger Opera company for three nights, opening 28th.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

DENVER, May 9.—Ford's Opera company opened on Monday night to a large house. The receipts of the Robson and Crane week were $6,280.

BUFFALO, May 9.—At the Academy of Music, Monday, the Boston Ideals gave The Musketeers before a packed house. The standing-room-only sign appeared early in the evening. Fra Diavolo, Tuesday night, proved equally attractive and filled the treasure box. The Cotton Family drew a full house the opening night at Joe Lang's. Other houses unoccupied.

ST. LOUIS, May 9.—For some cause, Monte Cristo was indifferently presented at the Olympic on Monday night. It drew a full house. Last night the company did much better. Rooms for Rent is doing fairly at the Grand. The Machester and Jennings company (variety) is the attraction at the People's, and large audiences are the rule. Lizzie St. Quinten opens at Pope's 13th in Voudoo Violet.

CINCINNATI, May 9.—Only Heuck's and the Coliseum were open on Monday night. At the former Davene's Attractions had a fair house. Our Summer Boarders had a light house at the latter.

CHICAGO, May 9.—Jefferson drew only a fair house with The Rivals at McVicker's. Wallack had a large house at Haverly's, where Ours was presented. Catherine Lewis appeared in in Olivette at Hooley's to a fair house. The T., P., W. Minstrels are drawing well at the Grand. Kate Claxton's engagement at the Criterion is off. The management refused to increase the prices. The Planter's Son was substituted. Sid. C. France, St. George Hussey and Mollie Wilson are among the stars at the variety houses. Tony Denier's Pantomime company is the attraction at Shelby's Academy.

ALLENTOWN, Pa., May 9.—The Minnie Hauk Concert company drew a very large audience to the Academy Monday night.

LANSING, Mich., May 9.—Frederick Warde was entertained by law-makers, Legislative correspondents and others at the Lansing House while here. There was a quietly hilarious time.

SAN FRANCISCO, May 9.—W. J. Scanlan opened on Monday night to a crowd. Modjeska has created a furore in Adrienne. Many were turned away on the first night. The star was given an enthusiastic reception. The McCaull Opera company close their season here on Saturday night, 12th. Alma Stanley is ill.

DETROIT, May 9.—The White Slave is doing a very fair business at Whitney's, and Little's World is crowding the Park.

BOSTON, May 9.—Heart and Hand (Duff's company) opened to a good house at the Boston. The opera was well received, and the week promises to be very satisfactory. The Shaughraun, by the Union Square company, was presented at the Park to a fine house. Pounce & Co. has entered its fourth week at the [illegible], and there is no falling off in attendance. [illegible], Hearts of Oak is drawing large. [illegible] Ammonas was Monday night's bill at the Museum, and the audience was fair in size. Leavitt's Specialty company is doing well at the Howard. The Australian Circus opens to-morrow.

The Revolt at Wallack's.

The members of Mr. Wallack's company are highly indignant. They say they have been subjected to most inhuman treatment. They unanimously vow that they were never so badly treated before in the course of their professional lives. There is a dangerous gleam in the corner of Rose Coghlan's bonnie eye; John Gilbert wears a conservatively injured look; Effie Germon hides her feelings behind a smile that reminds the observer of the calm before a cyclone, and Osmond Tearle hangs his head in deep dejection. Many other signs are at hand to indicate the presence of trouble; but without mentioning them THE MIRROR will at once satisfy any curiosity it may have awakened by explaining the cause of the trouble itself.

Wednesday evening of last week Mr. Wallack's company gave a very uneven and unsatisfactory representation of the current comedy, Snowball. That is to say, one or two members of the cast were so much indisposed as to seriously interfere with the work of the rest, and the result was that the whole piece was "queered," as it is called in the professional vernacular. This did not escape the notice of Mr. Wallack, nor of a number of people in the front of the house, who criticised the performance harshly as they went out.

At 7 P. M. Thursday Mr. Wallack took the train on the Pennsylvania road for Chicago, where he is now playing in Rosedale. At 8 P. M. the same day the people who are acting in Snowball were confronted by an open letter, posted near the prompt-table, written in their manager's well-known hand. It covered three closely written sheets of the theatre letter-paper and began as follows:

I am very sorry and exceedingly annoyed at the manner in which my company played Snowball last night. Many complaints have reached me of the apparent carelessness of the ladies and gentlemen of my company. These complaints cannot be disregarded. I have never had occasion before to rebuke my company in this manner, and I hope I may not be called upon to do so again. While I am absent I trust they will maintain the honor of my theatre as they have hitherto done since the beginning of the season.

This and much more of the same tenor met the astonished and incredulous eyes of the company.

"Monstrous!" exclaimed Miss Coghlan.

"Preposterous!" ejaculated Miss Germon.

"The Guv'nor might have mentioned the offenders by name," said Mr. Tearle.

"In my experience quite unprecedented, begad!" muttered John Gilbert.

"Not the way we do things at 'ome," ventured Mr. Buckstone.

When the performance had concluded the Snowball cast gathered in formal conclave on the stage. Miss Coghlan presided. Pearson, the call-boy, acted as secretary. The proceedings, as found recorded in his minutes, were as follows:

Meeting called to order by Miss Coghlan, chairwoman *pro tem.*, who then made the opening address: "I get $350 a week—the largest salary paid to any stock actress in the world. Being the most valuable leading woman on the stage, it is quite proper that I should be the leading woman of this meeting on this stage to-night. [Enthusiastic applause from Agnes Elliott, who stood afar off in the wings.] (Not so loud please, Aggie!) Ahem! We meet together to consider the most extraordinary conduct of our—as it were—so-called manager, who seems to set a higher value on his beastly old theatre and its traditions than he does upon the feelings of his leading lady—his principal attraction—and you. Because me talents come high, does it follow that me blooming pride is cheap? [Cries of "No! no!" from Miss Elliott.] Does it follow, as the night the day, that I will tamely submit to professional insults? What punishment is there severe enough to wipe out this gr-r-rievous wrong? ["I'll lend you my hair to strangle him with, Rosie!" shouted Miss Elliott.] In a lesser degree, you, me subordinates, have suffered also. It behooves us to discipline the creature whose hire we are good enough to accept, as the gravity of his offense demands. You are agreed with me in this? [Shouts of "Go ahead," "Yes, yes," etc., from the company, and "I agree with you in everything, Rosie," from the vicinity of Miss Elliott.] Then let us proceed to business. Who will suggest something—who will speak first?

MR. GILBERT. The ladies, of course. They always speak first and last. I remember when I was a boy during the war of 1812 there happened to——

MISS COGHLAN. [Rapping violently with her French heel on the table.] Come to order, Mr. Gilbert. This is not a meeting of the Historical Society.

MISS GERMON. I object to the address of our chairwoman. ["But you mustn't object," put in Miss Elliott.] She puts us completely in the background, and gives herself undue prominence. She, of course, can do that in the plays we act in. But she mustn't do it at this meeting, where all are free and equal.

MR. GILBERT. I move that Miss Germon's last remark be stricken from the minutes as being a democratic sentiment repugnant to our English ideas.

MISS COGHLAN. Mr. Gilbert is quite right. Let the words be erased. [Shouts of "Question" from Mr. Tearle and Miss Germon.] There can be no question at all about it. Who is running this meeting I should like to know—the leading lady or the soubrette?

MISS BOOTH. Isn't anybody else to say a word?

MISS COGHLAN. Order! order! Everyone may speak at the proper time.

MR. BUCKSTONE. When'll that be? Next Michaelmas?

MISS GERMON. I won't say that I don't get $350 a week salary; but I've been soubrette in Wallack's Theatre for a good long while. Mr. Gilbert remembers how Lafayette complimented me on my youthful beauty, and how Aaron Burr and Aleck Hamilton fought a duel to decide which should have the honor of escorting me to the laying of the corner-stone of Trinity Church. I guess I'm about as lively a Spring chicken as our leading lady is—and don't you forget it. If I had my rights I'd be running this snap myself.

MR. BUCKSTONE. Say, let's adjourn. If I don't get away from here soon the bob-tail cars will stop, and I'll have to foot it across to Seventh avenue.

MR. GILBERT. I move that the secretary be sent to "The Garrick" for a quart of beer. I haven't any small change in my wallet, but the——

MISS COGHLAN. [Tapping loudly with her heel.] Order! order!

MISS ELLIOTT. Rose, the coachman says he'll have to charge extra for waiting.

MISS COGHLAN (*sotto voce*). Hush-sh! Don't give me away. [Aloud.] There is a good deal of expense in maintaining a private turn-out. The driver always expects a quarter when he's kept out late.

MR. GILBERT. Dear me! I know the value of money down to the millionth part of a mill. You are quite right in being economical, dear Miss Coghlan. I have been economical, I may say *extremely* economical, for half a century. [Chorus of stage carpenters, dressers, back-door keeper, *et al.*, in the distance. "That's God's truth."] Eh? What's that?

MR. BUCKSTONE. Perhaps it was the cat.

OMNES. Pinafore! Lynch him or—fine him.

MR. GILBERT. Yes. Fine him for the beer.

MISS COGHLAN. Order, order! This is frivolous and disrespectful.

MR. TEARLE. It appears to me we are making no progress. Isn't it about time we did something? I was one of the numerous presidents of the Stuyvesant Club, and during the four weeks I served in that capacity great progress was made. I know how to do these things, you know. Now, although I receive only $100 a week, I think you should have selected me as your chairman. There is still, however, time left for Miss Coghlan to resign in my favor.

MISS ELLIOTT. Do it, Rose, and save the coachman's quarter.

MR. GILBERT. Consider it, dear Miss Coghlan; don't be wasteful; pray consider it.

MISS COGHLAN. I shan't. I'll see this meeting out if it costs me fifty cents. There, now! [Painful groans from Mr. Gilbert.]

MISS GERMON. I want to go home.

MR. GILBERT. I wish to offer this resolution for your consideration:

WHEREAS, It has pleased Almighty Wal'ack, before going from hence to the wicked City of Chicago, to post conspicuously in this theatre a letter wherein he makes certain severe and (in our fallible opinion) unkind criticisms on the acting of the people here assembled, be it

Resolved, That we ask his pardon sincerely for the grief we have unwittingly caused his dear heart, and promise on our honors never again, while permitted by an all-wise Providence to remain his humble servants, to depart from the paths of the true Wallackian actor.

OMNES. Nonsense! That won't do at all.

MISS COGHLAN. It sounds like the mortuary resolutions of a Masonic lodge.

MR. TEARLE. Mr. Gilbert is a traitor.

MISS GERMON. I always suspected he meant well by the management.

MISS COGHLAN. I've got a resolution, and as I've resolved on it, I declare it passed.

OMNES. What is it?

MISS COGHLAN. "Whereas, the leading lady of this company has been subjected to an unwarranted affront by the person who enjoys the distinction of paying her $350 a week; and Whereas, this is more than feminine loveliness and masculine Britishness can endure, the people here assembled unanimously Resolve that a Round Robin, protesting against the irreparable injury, and demanding immediate apology, be drawn up by Mr. Gilbert, signed by all present and forwarded to our manager instantly, the expense of postage to be shared by all here here on next Treasury day." That, I think, covers the ground satisfactorily.

Here the minutes come to a close, for the meeting was hastily adjourned on account of the unexpected appearance of Theodore Moss and Arthur Wallack. Their manly brows looked like thunder-clouds.

"What does this mean?" roared Moss, looking at the affrighted convention.

But Miss Coghlan sped to her carriage, Mr. Tearle hurried to the street, Miss Germon slipped into her dressing-room and bolted the door, Mr. Buckstone waltzed down to the cellar, Mr. Gilbert turned off the gas and the Treasurer's perplexing question was not answered.

Professional Doings.

—Charles A. Burton, a picture of whom appears above, is a manager who has manipulated many attractions. He has not attached himself to any company for next season, and is consequently open for an engagement.

—Roland Reed opens at the Fourteenth Street Theatre May 28.

—Baum's Maid of Arran is doing Dickson's Indiana circuit this week.

—The Fay has left Hot Springs; but the Barry will remain there some time.

—Tony Pastor's Own company plays at the Windsor Theatre next week.

—Baker and Farron close season in Port Huron, Mich., on Saturday night.

—T. Q. Seabrooke goes with W. H. Lytell on his Summer tour of the North.

—The Young Mrs. Winthrop company will close the season next Saturday night.

—Several private citizens contemplate erecting a new theatre at Springfield, Mass.

—Dreams will be the first piece played by the Sparks at the London Avenue this Summer.

—John E. Ince, supported by Lisetta Ellani, plays his Boarding School in Baltimore next week.

—Wesley Sisson is in Columbus, O., attending to some law business. He will be back on Saturday.

—Frank Evans appeared in his new play, Slave of Guilt, last night (Wednesday), in Troy, New York.

—H. M. Ellis, of the Uncle Tom firm of Anthony and Ellis, died in New Bedford, Mass., on Monday.

—It is said that Gus Levick and Eleanor Carey contemplate a starring tour in the Australian colonies.

—The Villas closed on the 8th in Iowa. They have gone to their Summer home at Ridgewood, N. J.

—This week Frederick Warde plays under the auspices of the K. of P. in Delaware, Dayton and Newark, O.

—Leslie Allen closes with the Madison Square management May 26, and will be at liberty after that date.

—The Florences closed the season at Syracuse last Saturday night, and are stopping at the Fifth Avenue Hotel.

—Steele Mackaye does not go with George Edgar as stage-director. The engagement has been mutually dissolved.

—The Lily's display of diamonds in The Hunchback was tremendous. So was her display of incompetency.

—The Hess Acme Opera troupe will open the new Princess Opera House at Winnipeg, Manitoba, next Monday night.

—Nick Long, of the Tourists, made a hit in Cincinnati, during Festival week, with a burlesque of Barrett's Cassius.

—Three ladies of Baum's Maid of Arran company fainted over a slight railroad collision in interior New York last week.

—Dan Frohman has been in Philadelphia for a few days. He returned home yesterday in company with his brother Charles.

—Manager C. A. Spalding, of the Olympic Theatre, St. Louis, and C. A. Shaw, of the Detroit Opera House, are in town.

—George E. Gouge, business manager of Herne's Hearts of Oak, will manage Wahle's Opera House at Buffalo next season.

—Charles B. Welles has returned to the city, and will probably accept a re-engagement with the Madison Square Theatre managemeat.

—The irrepressible Harry Sargent arrived from the West last week. He says he has got a gigantic enterprise on hand for next season.

—John M. Hickey has got back from Halifax, where he has been managing a dramatic company. He does not enthuse over the result.

—Workmen are busy at the Madison Square night and day preparing for The Rajah. It is proposed to change the name before it is produced.

—Nestor Lennon, who has been playing in The Professor, has been engaged by James A. Herne to act Ruby Darrell in Hearts of Oak next season.

—Rooms for Rent, with Newton Beers as the star, is putting in a fortnight at the Grand Opera House, St. Louis. The season thus far has been very successful.

—J. M. Hill will spend the Summer in New York at the Union Square Hotel. Margaret Mather will pass her vacation in the country studying Lady Macbeth.

—Ben Sterne, lately in advance of Mrs. Langtry, has closed with W. H. Lytell to pilot his organization through Canada, Nova Scotia, etc., during the Summer months.

—Charles Stanley has returned with Colville's Lights o' London company, which closed the season last week, and has taken up his Summer residence in Mount Vernon.

—Charles A. Davis came to town last Saturday to tell the newspaper boys that Forepaugh's Circus will be in Jersey City next Saturday and give two performances.

—Every week now adds its recruits to the army of pros. that guards the Square. The array is already imposing; but it will become more so as the rest of the stragglers come in.

—Neil Burgess is negotiating for a summer date in California. He is a favorite there, and does not think the critics will sit so heavily on Vim as they have recently on My Sweetheart.

—R. E. Graham proposes to star next season, but he thinks his late manager is trying to place stumbling-blocks in his way because he refused to go to Europe with Miss Palmer for $60 a week.

—The Chapelle reverse corset is an invention that commends itself to actresses who have fallen into flesh, as it is designed to preserve or restore the contour of the female form divine.

—Charles N. Schroeder, manager of the Madison Square Esmeralda company, has returned to the city, having closed the season, which he says has been an exceedingly prosperous one.

—Kate Pattison's benefit was not a great pecuniary success; but the receipts about covered the loss of her wardrobe in the Park fire, and the object of the benefit was consequently realized.

—W. C. Smythe, a well-known Pittsburg journalist, died in that city on Monday. He had a large acquaintance in professional circles, and had occasionally managed amusement enterprises.

—Gus Pennoyer, impressed by the success of Cincinnati's Dramatic Festival, suggests that a similar performance be given annually in New York City for the benefit of the Actors' Fund.

—Maude Granger opens at the Bush Street Theatre, San Francisco, July 23. She will present two new pieces to the Californians. If successful there she will add them to her repertoire next season.

—Fenwick Armstrong, of the Minnie Maddern company, arrived from San Francisco on Monday, and has been engaged by Rose Eytinge for the Summer season, opening in Detroit on the 21st.

—Gus Pennoyer, present advance representative of Bartley Campbell's White Slave combination, resigns at the close of the present season to assume charge of the management of Mestayer's Tourists.

—Lawrence Barrett, with Louis James, Marie Wainwright and his entire company, jumped direct from Cincinnati to San Francisco, where they open in the latter city in Yorick's Love at the California.

—Henry Holland, Harry St. Maur, Walter Reynolds, Leyton Baker, Charles Howard, Edward Konbeard, J. McCartney and Jennie Hughes are the people who will support Helen Barry in Arkwright's Wife at the Square.

—The Cincinnati Dramatic Festival will be repeated in 1885, with a cast the prospective roster, of which includes Salvini, Bernhardt, Booth, Irving, McCullough, Barrett, Anderson, Rhéa, Jefferson and Modjeska.

—Frank Tannehill, Jr., after a year with Fun on the Bristol in London and the provinces, returns to America early in July. He concludes his fourth season with Fun on the Bristol, and refuses a re-engagement.

—Charles Backus, who has been bedfast at the residence of his brother in Rochester, is on his feet again, and will in a few days rejoin his troupe. Mr. B. will probably go to Hot Springs at the close of the Friscos' road season.

—Charles Puerner's orchestra, at the Fifth Avenue, is made up of excellent musicians, and his command over them insures good music. Puerner, however, like many of our leaders, shows little taste in his selections.

—Gebhardt and his numerous relatives occupied the left-hand lower box at the Fifth Avenue every night during Langtry's exhibitions. Gebby is not prepossessing. He gives himself strange airs and is tall and Dutch.

—The significant word "close," in our Dates Ahead, marks the rapidly waning season. The groups of loiterers on the Square are but the advance guard of the army of occupation that will move upon us in battalions during the next fortnight.

—Manager J. W. Albaugh, of the Holliday Street Theatre, Baltimore, is in town, looking at the New York theatres, with a view to getting ideas for the alterations which he contemplates in his own theatre, which is to be refitted entirely this Summer.

—Hearts and Hampers was produced in Asbury Park last Thursday, and according to all accounts scored a hit, Marlande Clarke, the star, especially distinguishing himself. W. C. Elmendorf assumes the management, Matthew Brennan having resigned.

—Charles Callender is now rehearsing a company of twenty performers for a minstrel tour through the Northwest, including Dakota, Utah, Oregon and Manitoba. Mr. Callender goes with the company. This is separate and distinct from the Consolidated Minstrels.

—Old Rullmann, in a black stock and old-fashioned collar, with a full-blown rose in his button-hole, sold tickets on the sidewalk during the Langtry engagement. He wore the speculator's silvered badge and sold his pasteboards quicker than all the other curbstone brokers put together.

—Will O. Wheeler, business manager of the Abbott Opera company, arrived in the Metropolis on Sunday for a fortnight's visit. He will spend the vacation at his home in Indianapolis. Mr. Wheeler was for five years dramatic critic of the *Journal* there. He remains with the Abbott company next season.

—J. H. Haverly has decided to spend $10,000 on improvements at the Fourteenth Street Theatre this Summer. A part of the sum will be expended on improved orchestra chairs. The balance will be used on new scenery, fixtures, etc. The interior will be repainted, and probably the front of the building.

—The Troubadours closed their season in this city on Saturday last. Mr. Salsbury says that he has three new plays for next season, which he classes as superior to anything they have yet attempted. Greenroom Fun will be played occasionally, as also the Brook. The company have gone to their various Summer homes.

—J. D. Beveridge, the English heavy villain who won so much complimentary hissing in Taken from Life the past season, sailed for England Tuesday on the *Servia*. He will return in four or five weeks. The company made only two one-night stands; but Mr. B. says he wouldn't play a month of 'em for all the salary-list.

—M. S. Rich, of Boston, and B. S. Crane have formed a partnership, and will manage the 10-Mile Crossing Comedy company next season. Mr. Rich leaves for Europe on the 17th, on the *City of Chester*. He will return in August in time for the opening of the company, which will be at Springfield, Mass., early in September.

—Arthur Rehan, late of Oliver Doud Byron's company, and a brother of Ada Rehan and Kate Byron, will, by special permission of Mr. Daly, take a combination on the road to play 7-20-8 in the larger cities. The play will be given all the attention as to cast and accessories that marked its successful run at Daly's Theatre, New York.

—The darkey banjoists, the Bohee Brothers, who used to pick their instruments in Sixth avenue concert-halls, have been in clover since they went to England with Haverly's Colored Minstrels. They are giving entertainments at the houses of the big nobs. A fortnight ago they played for Mrs. Alsop, wife of the great English brewer, and, according to the London *Stage*, the Prince of Wales was among the fashionable audience.

—Ada Gray closes her travelling season in Brooklyn, 19th. She will open a supplementary season at the Bowery Windsor on June 4, and follow with a week at the Mt. Morris. Ed. Bloom, last week, put up the largest stand of paper ever seen in Philadelphia, and East Lynne was played to over $6,000 against Barnum's Circus. During this and last season the Gray combination has played thirteen weeks against the Jumbo and other circus attractions.

—Although Harry Pitt engaged the Bijou Theatre for twelve weeks, he will close his season on Saturday night. The reason for this abrupt termination of a successful season is that the theatre is too small to hold all who wish to attend, and although the house is jammed nightly, it has not proved remunerative. Mr. Pitt is deluged with letters from other cities, making excellent offers for time, and this decided his course. Closing here, the company opens at the Arch Street Theatre, Philadelphia, May 21. They also are to fill McKee Rankin's time, six weeks, at Chicago. The principal members of the present company will accompany Mr. Pitt on his tour. Mrs. Pitt (Fanny Addison) will make her appearance with the company. F. F. Mackay will replace William Davidge.

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